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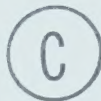
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KAREL ČAPEK'S STOLEN PAPERS 139/VII, DEPT. C:

AN ESSAY IN GENERAL AND CZECH STYLISTICS

by

Ⓒ EVA POOLE

A THESIS

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The undersigned certify that they have read, and

recommended to the Faculty of Graduate Studies and Research,

for acceptance, a thesis entitled ...Karel Čapek's Stolen

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Czech Stylistics

submitted by ...Eva Poole...

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ABSTRACT

The concept of style in linguistics has been changing relative to the historical period and to the approach to grammar. Two basic views on the topic exist:

1. Representatives of the first view proceed from classificatory linguistic frameworks and/or base their stylistic observations on generative grammar viewing the sentence as the highest analyzable unit. The approach results in isolation of style processes in language structure.

2. Representatives of the second view realize that style is a product of linguistic structure. This structure is generatable by means of rules provided for by discourse grammar and style is seen as a conditioned control of grammatical means.

The second view is preferable since it explains style as a natural process: stylistic filters as flexible social norms and/or individual preferences steer the generated surface structures. An individual filter of a writer is seen as the strategy employed during creation of his works and the aim of the style analyst is to discover the filter.

Two modes of colloquial Czech were employed in Ukradený spis 139/VII, Odd. C to differentiate the viewpoints and

personalities of its two main actants. Intonational and
rhythmical patterns recognizable as colloquial and/or
poetical structures have a common basis in text grammatical
aspects. Čapek's use of colloquial and poetic languages as
media to communicate emotion is focused on the sound of the
language. An intellectually conceived detective plot is
built on the fact that language is a symbolic and myth-
creating device and the relaxed logical coherence of spoken
language is utilized to set verbal traps, to produce
linguistic inconsistencies and hence the detective mystery.
It is due to its loose organization that Čapek's "colloquial
grammar" produces everyday poetry, imagery, allegory and
fictional miracles.

Lexical chain enumerations are one of the natural
products of the colloquial structure, being based on the
grammatical relation of identical set grouping. The
resulting phonetic structures are euphonic and "poetic".
Their production points to Čapek's experiments with the
structural relation character-action: content-form which
exists in any literary text. Contrary parallelism, as the
author's ordering principle, is conditioned by his
philosophical relativism on the one hand (duality), and his
idealistic world vision on the other (identity).

ACKNOWLEDGMENTS

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CHAPTER 1

INTRODUCTION

The purpose of this thesis is to investigate certain
aspects of the style of Karel Čapek, one of the most popular
Czech writers of the first half of this century. Another
aim is to clarify the issue of the concept of style as a
valid concept within the domain of linguistics.

Much has been written about the style of Karel Čapek,
but an extensive analysis of his short stories has yet to be
carried out. The appealing style of these stories is
noticeably distinct from that of his novels (e.g., Krakatit,
Továrna na Absolutno, trilogy: Hordubal, Povětroň, Obvčejný
život) and his plays (e.g., Matka, Ze života hmyzu, Bílá

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nemoc). Since this style is so distinct it should lend
itself to the analysis which will be carried out in the
fourth chapter of this thesis.

Ukradený spis 139/VII, Odd. C – the story to be
analyzed – belongs to Povídky z jedné kapsy which is a
collection of short detective stories originally written for
newspapers and one of Čapek's most popular books as regards
the Czech reading public. Povídky z jedné a z druhé kapsy
are among those works of Čapek in which he was most
successful in implementing the colloquial speech device,
typical of the style of his minor genres. Colloquial
language will be one of the variables investigated in the
analysis of Ukradený spis 139/VII, Odd. C. In Čapek's
individual style, the use of colloquial language devices is
closely connected with another stylistic medium, viz., that
of poetic language. Čapek himself has changed the norm of
modern Czech poetry by adapting "unnatural" poetic structure
to a more natural, colloquial one, thereby bringing a new
spirit into Czech poetry and into the Czech belles-lettres
writing in general. His "everyday poetry" will be the
second variable investigated in the analysis of Ukradený
spis 139/VII, Odd. C.

The reasons for selecting this story as the object of
study, rather than any other story from Povídky z jedné
kapsy, are arbitrary. The aim is to carry out a general

stylistic analysis and to describe the linguistic structure of the text with focus on the two selected variables.

Such an intrinsic study, however, has to be pursued within some linguistic theoretical framework. The relation of style to language has to be seriously deliberated in this respect because any bona fide stylistic study involves linguistic analysis. The concepts of style, language, and stylistics will be discussed in the second chapter of the thesis. Various views on style and grammar as having developed in the history of linguistics will be the object of concentration: they will be compared, contrasted and evaluated. The discussions and conclusions of the second chapter should lead toward providing the necessary theoretical framework, they should also give indications of the methodology to be employed in the analysis proper. The background material of the chapter will include general theoretical works on the nature of style and on stylistics as a discipline (e.g., Freeman 1970; Garvin 1964; Mathesius 1966), works viewing style as literary structure and text structure (e.g., Miko 1973), general and Slavic materials on style as narrative structure (e.g., Doležel 1960; Koževnikova 1970; Ihwe 1971), and works in general and Slavic linguistics (e.g., Chomsky 1965; Sanders 1970; Schaarschmidt 1973b).

Stylistic analyses depend to a great extent on the approach chosen and on the individual carrying out the analysis. This would explain why many different views on the style of Karel Čapek exist and how and why they differ. Discussion of the views of Čapek's style will be the topic of the third chapter of this thesis. Critical consideration of previous works on Čapek's style and on other aspects of his literary activity will provide data for the analysis of Ukradený spis 139/VII, Odd. C by helping to determine salient stylistic features typical of Čapek's language and by facilitating a clear understanding of his creative individuality. Comparing and contrasting various methods of stylistic analysis will in turn enable further to delimit the method of analysis to be employed in the fourth chapter. The statements made about Čapek's style will include specific studies that investigate his style as narrative structure (e.g., Mukařovský 1941), studies in comparative stylistics (e.g., Winner 1963; Doležel 1973), general works on stylistics as a discipline where Čapek's work is mentioned as an illustration of stylistic processes (e.g., Doležel and Kuchař 1962, Hausenblas 1969), and literary historical and literary critical works (e.g., Harkins 1962, Wellek 1963). The works of Jan Mukařovský form the main body of data of the third chapter: he was the first to examine immanent aspects of Čapek's work and to point out the most significant traits of his style.

The analysis to be carried out in the fourth chapter will aim at determining the processes which Čapek employed during the creation of <u>Ukradený spis 139/VII, Odd. C</u>. In addition, some information may be obtained about the types of linguistic devices used in the literature of the detective genre, about Čapek's creative individuality and, last but not least, about the nature of Čapek's Czech.

The author of this thesis has provided the translations of Czech quotes as appearing in the third and the fourth chapters of the thesis unless otherwise stated.

CHAPTER 2

STYLE AND LANGUAGE

1. Introduction

The word style is derived from the Latin stylus - a
pointed instrument used in writing on wax tables and
corresponding to the contemporary pen. "Style" came to
express the manner of writing of a given author, a literary
school or a literary genre, and from there the word has been
carried to other spheres, so that one may speak of the style
of a painter, a composer or football player, in the sense of
the individual quality that distinguishes his manner from
that of other people. To a certain extent the word
coincides with technique, but while technique refers to more
mechanical and consciously employed methods, style, while

including what is expressed by technique, reflects also the unconscious habits in any performance. It is impossible to separate the two concepts clearly, for the unconscious habits, when brought to the level of consciousness, are henceforth employed as technique.

The purpose of this chapter is to discuss the concept of style in the domain of linguistics, summing up the basic views to date.[1] They can be roughly divided into two groups: 1) "style" is a separate linguistic level and/or can be segmented and its elements isolated. 2) "style" is a product of linguistic structure;[2] it cannot be isolated or segmented; what has generally been called "style" are examples of a system in action.

In order to understand the nature of the above statements a common-sense working definition of style in speech and writing may be adopted: it is a way of selecting and organizing linguistic means in order to express thoughts and emotions; i.e. , a way of using a language, a kind of linguistic behaviour, implying, on the one hand, a capability, which may be learned, but also the practical use and control of this capability. Style is a social phenomenon, while language as such is a cultural phenomenon.

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[1]For various definitions of style see Enkvist 1964, pp. 3-33.

[2]See, for example, Schaarschmidt 1966, p. 25.

"Selection of linguistic means" implies the existence of means in some abstract system, generally referred to as grammar. Grammars are theories of language. Organization possibilities of means are provided by various grammars in various degrees. "A way" of selecting and organizing may be called a control of means or a strategy. It is individually and socially conditioned.

The view of grammar as a vehicle for style has been changing in the history of linguistics and this explains why the concept of style in linguistics has not been constant either. Apart from traditional grammar, which does not treat language as a system, there exist two other types of grammars: taxonomic and generative. All of them have one thing in common: they do not judge or discuss the content of the human mind, but the ways of the expression of meaning. Taxonomic grammars abstract from meaning and their categories have been established by a discovery procedure as the study of sounds and signs and their usage. A traditional stylistician had to compare constantly the individual's exploitation of grammar with the nature of the content and the nature of the expression. Generative grammars of whichever kind, on the other hand, concentrate on the relatedness between meaning and its expression as the object of their investigations. An important point generative grammars make is that language is creative. If a

generative grammar could stipulate all the processes which map meanings onto a page or which result in speech acts it would provide the abstract system of all the possible linguistic combinations for all people to choose from. Style then would be the concrete product of such a system and stylistics would concern itself with the study of the individual products.

An important point pertaining both to the taxonomic and generative grammars is the question of syntax. Does "syntax" mean all the possible combinations of words in sentences or does it also refer to the ordering of words and sentences in succession and to their arrangement in paragraphs or larger portions of text?[3] In other words: what is the domain of grammar? The various answers provided to this question determine the understanding of the concept of style as it developed in the history of linguistics.

As mentioned above, use and control of linguistic means depends on various individual and social factors and their multilateral combination and interaction. To name briefly a few of the factors: author of speech act, his social and cultural background (education, social status, linguistic ability, talent, temperament, mood, state of health, sense of beauty, epoch in which he is living), various

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[3]The terms "text" and "discourse" will be used as synonyms. Should "text" refer to an object defined in semiotics it will be called a semiotic text.

communication purposes (any human behaviour is goal-directed)[4]:
type of subject matter (novel, poem, article about
linguistics), concern about reader/listener, circumstances
of linguistic expression (i.e. , spoken vs. written). An
important factor is the judgement of "style", which in most
cases, is carried out not by the author of the speech act,
but by the receiver with his own set of idiosyncracies. And
last but not least, "a way of using language" depends on the
nature of the language system in its particular stage of
development, on its expression possibilites. Various ways
of using language in turn influence the nature of the
system. This is called feedback. "Style" is thus a
complicated process, and stylistic study involves linguistic
analysis. Studying the ways language is or was used, the
tendencies of various authors to do so in different
discourses and in different points of time and space can
reveal significant facts about various languages. These
facts can help us establish how and why language changes.

2. Traditional Approaches to Stylistics

The three approaches described below developed more or
less simultaneously during the first half of this century.

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[4]See Jakobson 1960, p. 351.

a. Croce-Vossler-Spitzer School

The representatives of this neo-idealistic conception perceive both style and language intuitively. According to Karl Vossler the subject of stylistics is the study of the individual peculiarites of language as elements for expressing a sprititual state (Seelische Meinung).[5] The entire movement may be summed up by Comte de Buffon's famous statement: "le style c'est l'homme même."[6] Consequently, stylistic study of texts is impressionistic and generalizing. Style is described as running, racing, jumping, hopping, skipping, plodding, flowery, lame. Only one type of text is isolated for the purposes of analysis, viz., a literary text.

b. The School of Charles Bally

Parallel to the neo-idealistic trend, the expressive emotional stylistics of Charles Bally was developing.[7] It was based on Ferdinand de Saussure's distinction between "langue" - language system - and "parole" - the individual speech act. In Bally's times grammar was definable on the level of langue as the abstract sentence, and he sees style as all the affectively charged elements deviating from this

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[5]See Mistrík 1970, p. 16.
[6]See Hough 1969, p. 9.
[7]Bally's views on style are summarized in Mistrík 1970; for details see esp. Bally, Ch. , Traité de stylistique française, Genève: Librairie Georg & Co. , 1951.

norm, as well as from another norm, viz., the spontaneous utterances of everyday life (parole).[8] Bally has made the first step to attempt to discover linguistic structure by looking at discourse at the expense of separating style and stylistics. He made stylistics that linguistic discipline which studies the procedures by which language communicates emotion. The emotive elements of language had to be explained sociologically, by the environment, and psychologically, by the affectivity of the speaker. Since speech had to be spontaneous to be genuine, Bally excluded all literature from stylistics as an artificial use of speech with no communication function. His stylistics is descriptive, synchronic and includes morphology, phonology and lexicology. His initial assumption leads him to considering syntax as an abstract dry skeleton and of little value to his discipline.

c. Style as Literary Structure

Approximately at the time of Bally's stylistics a trend known historically as formalism developed in Russia.[9] Formalism is neither a school nor a theoretical system, but a method of analysis of literary works. The formalists were united in "Opojaz" (Obščestvo izučenija teorii poetičeskogo jazyka) and include Viktor Šklovskij, Roman Jakobson,

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[8]See Bronzwaer 1979, p. 25.
[9]See esp. Texte der russischen Formalisten 1, 1969.

J.N. Tynjanov, Boris Eichenbaum, et al. Their realization that the concept of grammar as conceived of at that time separated meaning and the expression of meaning led them to the assumption that a literary text is a pure form and its value is in the sum total of stylistic methods of its analysis.[10] They separate "praktičeskij rjad" (language not found in literary texts) from "poetičeskij rjad", the former constituting the linguistic norm for the latter. Linguistic material constitutes the construction of a literary work and they analyse the levels of the composition (how parts of text are put together), syntax and lexis, but above all, the phonetic level.[11] The phonetic features are the object of concentration in analyses of poetry which is conceived of as a special unit with specific linguistic properties. It appears that Šklovskij was the first scholar who talked about function in the sense of the organizing principle or the general idea which relates the complex form of a literary work (priem) to its content (cel').[12] The main contribution of the formalists to science can be summed up as follows: (1) scientifically coherent method (2) global understanding of various levels of a literary work.

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[10]See Mistrík 1970, p. 75.
[11]See esp. Eichenbaum, B. , "Illjuzija skaza" in Texte der russischen Formalisten 1, 1969, - phonetic aspects of oral speech as reflected in prose, pp. 160-167.
[12]See Žolkovskij and Ščeglov 1967.

3. Structural Linguistics and Pluralistic Approaches to Stylistics

Saussure's concepts of "langue" and "parole" spelled the beginnings of structural linguistics.[13] Language was conceived of as a structure, existing above time and space, given inherently, and understood in terms of "langue" (paradigm). The aim of the linguists was to discover the structure by studying meaningful contrasts of all elements of this structure as seen in syntagmatically arranged chains.

For stylistics this meant the development of pluralistic approaches to the study of style. They can be roughly divided into two groups: normative and functional.

The normative approach is characterized by a deductive method of investigation which proceeds from postulating a scale of norms, linguistic and extralinguistic, and style is defined in terms of deviations from and into these norms.[14] It results in "discovering" and establishing a number of taxonomic classes of styles and style typologies.

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[13] For beginnings of structural linguistics see A Baudouin de Courtenay Anthology, tr. & ed. Edward Stankiewicz, Bloomington: Indiana, 1972. For "Discovery procedure" see esp. Harris, Z. , Structural Linguistics, 1960.
[14] A summary of arguments about style as a deviation can be found in Bronzwaer 1970, Chapter 2.

The functional approach is basically intuitive, proceeds from including a large range of usage and extralinguistic data and from determining a scale of stylistic categories as typological levels, and results in "discovering" a plurality of functions in terms of which style is finally characterized as a co-product of linguistic elements and the impact of all kinds of factors.

Both approaches are characteristic by isolation of style processes in the language structure. They proceed from the linguistic material given in a text, on the one hand, and from recourse to various mental and environmental processes on the other.

Since both grammatical and stylistic investigations based their observations on language usage (generalized style) it is easy to understand that the boundaries between grammar and style were not definite. There was merely a difference in aims: the aim of grammar was to discover and formalize systematically the regularity of occurrence of language elements and determine their relationships in syntagmatically ordered chains. The sentence was generally the highest unit they were concerned with.[15] The selection of alternative expressions as a paradigmatic choice was the

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[15]The Czech scholars, however, went beyond the sentence and proposed a hypothesis of the topic-comment sentence bipartition as a relevant syntactic phenomenon. See, e.g., Vachek, J. , The Linguistic School of Prague, 1966, Chapter 5.

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domain of stylistics.[16] Style was thus isolatable on two
levels and started where grammar ended: (1) Within the
sentence, where language elements were studied with their
semantic considerations, such as motivation of meaning and
all its possible interpretations. Gramatical considerations
and usage were taken as given. (2) On the text level, where
the linguistic data consisted in general usage only.[17]
Inter-sentential relations and ordering of words and
sentences in larger portions of text was the object of
investigation. Stylistics judged and evaluated the
selection of alternatives, the causes and results of
communication. The aim of stylistics was to analyse
language behaviour in individual texts and map it onto a
system. Language structure was being discovered by
concerted efforts of grammarians and stylisticians, but they
both discovered a different structure. Thus neither the
abstract nature of the entire language system nor its
concrete operations were clear. It was not clear how
meaning in language was put accross. The individual and
social "ways of saying it" became classified.

For the purposes of comparison and contrast, three
approaches will be summarized: the Prague school approach
and the contemporary Czech stylistics, the neo-Firthian
school, and the approach of Michael Riffaterre.

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[16]See Enkvist 1964, p. 16.
[17]See Doležel 1960, p. 12.

a. The Prague School of Structuralism

The Prague school is typical of its functional approach.[18] The main point of their theory, which was an independent, but integrated sub-theory of Prague structural linguistics, was that style is a universal phenomenon, present in all discourses. To explain this, style had to be defined on several levels on a scale of abstractions: (1) Style of a text as the most concrete level.[19] The notion of a text style as text structure, however, was elaborated only after the war, especially by Lubomír Doležel.[20] (2) Style of a text class as a more abstract level. It is divided into two sub-classes, viz., individual and objective. The individual text class was established on the bases of intuitive statistical methods by generalizing idiosyncratic expressive means of individuals. The evolution of individual styles as characteristic of literary writers has also been studied by the Prague school, but their work in this field was based on the findings of V.V. Vinogradov who developed the notions: style of the author, style of a school, style of a group (i.e., a dialect), style of epoch.[21]

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[18]See esp. Vachek 1966, Garvin 1964, Mukařovský 1941.
[19]See Havránek 1942.
[20]Doležel, L. , O stylu moderní české prózy, 1960.
[21]For Vinogradov's views see Vinogradov 1959 and 1971, pp. 29-44.

The objective text class with its notion of functional styles (or functional languages) is the most significant contribution of the Prague school to stylistics and to linguistics in general. The objective text classes have certain linguistic properties which are derivable from the communication process as it exercises pressure on the language structure (general purpose, private vs. public, oral vs. written, etc.) These processes are called style-forming factors, and due to their activities supra-individual, relatively flexible norms are imposed on the language structure, which are then respected by various speakers in various degrees. Functional styles are thus formed by the objective aims of texts as resulting from the impact of the style-forming factors. The most common taxonomic division is as follows: conversational, scientific (theoretical),[22] technical (practical), and the poetic style which did not "aim" into the environment, but was turned onto itself and dominated by the aesthetic function.[23] The differences between the individual and the objective styles are explained as oscillations on a scale. Thus, e.g., offical texts almost completely lack individual features, but poetic texts are at the opposite end of the scale, the supra-individual factors such as genre being of secondary importance.

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[22]For conversational and scientific, see Havránek 1942 and Mathesius 1966, see also Garvin 1964, pp. 3-17.
[23]See esp. Mukařovský 1941, Garvin 1964, pp. 17-69.

It was from the formalists that the distinction between the aesthetic function of the poetic style and the communicative function of the standard language was taken over and re-formulated into the concepts of <u>foregrounding</u> (aktualizace) and <u>automation</u> (automatizace) respectively.[24] However, these two categories are not considered to be mutually exclusive. They are seen as two dynamic powers competing for a hegemony, which involves enormous changes and upheavals in the structure of both language types.

Another important concept is the <u>dominant</u>. This again originated with the formalists' idea of the organizing principle of a literary work, but in Prague the concept was employed as an explanatory theory of literary evolution in the sense that in different points of time in diferent works different dominants may prevail.[25] The change in the dominant leads automatically to the re-building of the entire literary structure: "vlivem jediné složky je uvedena v pohyb celá složitá struktura jazykového projevu a jak se jím básníkův výraz liší od běžného způsobu vyjadřování".[26]

To sum up, the Prague approach is coherent, in that it proceeds within the framework of one single theory of language. The scholars realize the complexity of all the relationships and the disadvantages of abstract

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[24] See Garvin 1964, pp. 17-31.
[25] Mukařovský 1941.
[26] Mukařovský 1941, p. 91.

schematizations.[27]

b. Contemporary Czech Stylistics

After the war the tradition was restored, especially in the field of the functional styles. A new functional style, viz., publicistický styl (style of communication media) was raised to the categorial status. Attempts were made to outline a theory of a systematic operation of style-forming factors. Jozef Mistrík, e.g., explains style-forming activity as exercising pressure on the linguistic material in terms of vector setting.[28]

The contemporary Czech stylistics concerns itself with both theoretical and practical investigations into text structure.[29] The assumption is that all levels of text are derivable from a general "stylistic principle" to which all the relationships unifying the levels correspond. The aim is to describe the relationships which unite the levels and their components as a totality of networks, oppositions and hierarchies. A typology of texts according to genre provides the framework. The idea of a "text level" (vertikální členění) is not new in Czech and Russian stylistics.[30] It stands for the hierarchy of text

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[27]Mukařovský 1941, p. 91.
[28]Mistrík 1972.
[29]See esp. Hausenblas 1964 and Doležel 1973.
[30]See Mistrík 1965, pp. 36-38.

components and explains the transitions between the author's speech and the characters' discourse, and phenomena such as interior monologue and dialogue (řeč polopřímá, nevlastní přímá a smíšená). "Mixing" of the elements of spontaneous colloquial speech in the narrator's discourse in Russian stylistics has been studied by M. Baxtin and Vinogradov.[31] A more modern approach to the study of the linguistic differences between the spontaneous speech in real life and its reflection in epical prose is presented in Květa Koževnikova's book 'Spontannaja ustnaja reč' v èpičeskoj proze'.[32] Probability statistical method is employed and communication theory provides the theoretical framework.

Innovations are characteristic of contemporary Slovak stylistics.[33] The traditional Prague structuralism with its concept of grammar has been incorporated into the frameworks of semiotics and communication theory, the latter providing the basis for a new style typology. An attempt to systematize the entire complex has been made. Style is seen as "a unique and standardized dynamic configuration of expressive features in the text represented by topical and linguistic means", it depends on the author's attitude and has a complex semantic (paradigmatic) plane.[34] It is generatable as an algorithm, and a relationship signifiant-

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[31] Texte der russischen Formalisten 1,1969.
[32] Koževnikova 1970.
[33] See esp. Miko 1973, Popovič 1975.
[34] See Popovič 1976, p. 17.

signfié exists between the individual elements, as well as
between various parts of text. Only practice will confirm
whether the theory is feasible and whether its domain may be
justifiable.

c. The Neo-Firthians

In Prague the linguists and the literary scholars were
called philologists and they cooperated in studying texts of
all kinds. But in the Western world of the 30's - 60's the
grammarians did not look much higher than a sentence, and
literary scholars studied only one kind of text, viz., a
literary text. Thus a gap developed between a grammatical
(linguistic) analysis on the one hand, and a literary (also
linguistic) analysis on the other. This explains the
origins of the arguments revolving around the status of a
literary work as to the scientific domain under which its
examination should fall.[35] It also explains the origin of
the fashionable definition of style as a deviation from a
norm which became the catch-phrase of that particular
period. The norm, as an _a priori_ universal criterion
leading to the acceptance of one expressive alternative and
to the rejection of all others, depended entirely on the
legislator's taste: period, author, reader, usage, purpose,

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[35]_Style in Language_, 1960, particularly _Jakobson's Closing
Statements_, Fowler 1971, Bronzwaer 1970, Chapters 1&2,
Schaarschmidt 1973a, Freeman 1970.

etc. , so that a norm postulated by one legislator turned out to be a deviation for another.[36] The pioneering efforts of the neo-Firthian school of linguists can be viewed as an important contribution towards resolving the polemic status of norms and towards bridging the gap between linguistic and literary study of texts. The neo-Firthians include,e.g., J.R. Firth, M.A.K. Halliday, Angus McIntosh, John M. Sinclair, Geoffrey Leech, Roger Fowler, N.E. Enkvist, John Spencer, M.J. Gregory, W.A. Koch, et al.

While in Prague style-forming factors exercised pressure on the language structure, the scholars in London were discovering the structure by applying a rigorous deductive procedure. They realized that the notion of paraphrase was crucial for explaining the notion of "style":

> "Roughly speaking, two utterances in the same
> language which convey approximately the same
> information, but which differ in their linguistic
> structure, can be said to differ in style."[37]

This overlapping definition was taken as a point of departure for the procedure; and it was because of the overlapping nature of the definition that the entire approach ended in a paradox:

Two small pieces of discourse are taken and compared.

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[36]Bronzwaer 1970, Chapters 1&2, Enkvist 1964.
[37]Hockett 1958, p. 556.

Style is seen as a pattern of items, and the aim of stylistics is - not as it should be in the traditional structuralist sense of the word - to find the meaning, but to examine the way the linguistic choices converge into the pattern. The process of arriving at a meaningful difference is a segmentation process, manifested as a choice between a small and limited number of possibilities on the level of syntax (or what, at the time, was grammar)[38] e.g., active vs. passive, positive vs. negative, and as a choice between words on the level of lexis (called traditionally semantics). Once the pattern is constituted another text is taken to constitute the meaningful norm into which the first pattern deviates and the segmentation process starts again. The entire procedure amounts to building text usage-based descriptive chain grammars; for the aim is purely grammatical - regularities of occurrence and the positions of items in the chain have to be found. The task of the linguo-stylists is to analyze the text in order to provide data for the literary critic. Thus a separate language is created for each text under scrutiny. During this procedure, however, a number of linguistic terms, such as set, collocation, and cohesion are defined.

Collocation accounts for the tendency of certain items in a language to occur close to each other (economy,

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[38]Freeman 1970, pp. 75,76.

affairs, policy, plan). A set, the second category of
lexis, accounts for the tendency of items to share part of
their collocational range: (economy, finance, industry).[39]
Halliday and Leech use the term cohesion for the way the
structure of a text is constituted.[40] It is a syntagmatic,
or chain relationship, and can be "grammatical", as realized
by the so-called structure words such as anaphoric pronouns,
determiners, demonstratives, adverbs; or lexical (repetition
of lexical items or sequential occurrence of items from the
same lexical set). It is interesting to note that if
combined, the terms set and collocation would approximately
correspond to the notion of "functional style" as defined by
the Prague school.

The neo-Firthians, however, cannot agree as to what
"stylistic items" should belong to what "language": Spencer
and Gregory claim that in literary language effect is
achieved through the interaction between unusual and usual
collocations, and by inventing new collocations.[41] Poetic
metaphors are nothing else but collocational shifts.
Leech[42], on the other hand, calls for the necessity to
consider poetry a special language with its own grammar,
going beyond the text under description to account for what
he terms collocative clash. (e.g., broke the grape's joy).

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[39]See Freeman 1970, p. 78.
[40]See Freeman 1970, p. 11.
[41]See Freeman 1970, p. 79.
[42]See Freeman 1970, p. 9.

At this point, however, the neo-Firthians seemed to have run out of meaningful data. This is solved by comparing different texts, employing intuitive statistical methods, and by collecting extra-linguistic data. Extra-linguistic, individual and social norms have to be postulated. Thus, language types, such as _dialect_ and _register_ are defined, which correspond to Prague school's _subjective_ and _objective_ text classes, respectively. (The correspondence, of course, is only approximate). The literary language is first conceived of as a social register with its categories of genre, and then as an individual register, the classification proceeding in the very opposite direction to that of the Prague school.

Spencer and Gregory[43] have a different method of placing a literary text: according to the subject matter (field of discourse), medium (mode of discourse), and the relationship between reader and writer (tenor of discourse). It is only after this has been established that the writer can select the structure.

According to Bronislaw Malinowski and J.R. Firth any literary text has a "context of situation":[44]

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[43] Freeman 1970, p. 85.
[44] Freeman 1970, p. 91.

"It is part of our data, even if the latter context
is . . . embedded in the text with the result that
there can be no real separation . . . of the text
from the situation."[45]

This statement helps Spencer and Gregory class texts

diachronically, diatopically, etc. Meaning is eventually

considered not to be in the text at all, and beyond

linguistic description: "When examining style and using

linguistics to do so one should consider the relations of

linguistic features to other aspects of the text and its

contextual setting. Otherwise his final statements will be

merely linguistic."[46]

Leech has a more enlightening view on the matter and

says that in any text one has to construct the context of

the situation, who are the "I" and "you" and in what

circumstances they are communicating.[47] But, nevertheless,

he is of the opinion that the "broad meaning" should be

interpreted by the literary critic.

It is not surprising that the word "style" disappeared

during the forties in the West. It was called descriptive

grammar by the linguo-stylists and "meaning" by the literary

critics. But it was thanks to the neo-Firthians that the

"domain of descriptive grammar" was extended to discourse,

at the expense of the segmentation of style processes in the

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[45]Freeman 1970, p. 92.
[46]Freeman 1970, p. 93.
[47]Freeman 1970, p. 121.

language structure.

d. Pragmatic Structuralism

A pragmatic view of style has been proposed by Michael Riffaterre in his program article "Criteria for Stylistic Analysis".[48] The reader himself carries his notion of language and makes a guess to establish the striking features in a text, as well as its "broad meaning". Riffaterre comes to this conclusion by realizing the circularity of the arguments about meaning, aims, grammatical norms, usage norms, etc. "Style" is defined implicitly as the writer's strategy which has to be deciphered by the reader who is cross-checking and re-confirming his observations using the text itself as a criterion. No extra-textual norms are necessary. This allows for language creativeness, as well as for the language myths. Riffaterre, however, claims that the descriptive linguists' classification with its segmentation procedures turns out to be completely useless in this kind of common-sense analysis. The results of the analysis as carried out by the reader have to be passed on to a language analyst who carries out the linguistic analysis proper.

It would appear that the classificatory theory of

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[48]See Riffaterre 1964, pp. 245-263 and also Bronzwaer 1970, Chapters 1 and 2.

language has become fossilized in the process of its being mapped out; it cannot tell how meaning in a language is put across. Moreover, the attempt to discover linguistic structure required recourse to all sorts of non-linguistic phenomena. But there is no way the theory can be falsified, as there exist no _a priori_ criteria by which it could be done.

4. Generative Approaches

The beauty of modern science is that it gives us freedom to make hypotheses about facts and create theories which provide their own criteria of falsifiability. It starts from the surprise over the fact that structure is not recoverable and that language is a process. But the meaning _is_ in the text, just as the individual letters or sounds are. A scientific theory as a hypothesis about structure is needed which should attempt to explicate all the processes of relatedness between meaning and its expression and which should incorporate the notion of "style" as a process and a natural product of this structure. Only then can any text description become meaningful and linguistically coherent. If such an approach is called grammar the hypothesis has to be made within some linguistic theoretical framework. It has to be realized, however, that for "stylistics" this would mean the reversal of traditional tasks, which should now become as follows: Grammar should interpret meaning,

provide strategy and specify processes for showing meaning-expression relatedness. Style investigations should focus on the use of means, their selection and organization. Both are relative to the kind of structure one wishes to impose.

a. Generative Transformational Approaches and Sentence Grammars

The theory of generative transformational sentence grammar, Noam Chomsky's concepts of deep and surface structure of sentences on the one hand, and those of competence and performance on the other, spelled a revolution in linguistics.[49] Sentences are related by processes, their deep structures provide the key to semantic interpretation, and their surface structures to their phonetic shape. Its claim is to generate all the grammatical sentences and assign a degree of grammaticalness to them, but it only tentatively suggests that linguistic behaviour (performance, usage instructions) might be applicable in a separate scientific domain of sentence production.

From the point of view of style study, it became clear how synonymous sentences may be paraphrased. It was shown explicitly and much better than in any kind of descriptive

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[49]For aspects of the theory see Chomsky 1965.

grammar.[50] Chomsky's theory also allows to explain certain "stylistic" phenomena such as "broke the grape's joy" in terms of selectional rule violations. This means that the theory can explain certain usage facts on the level of a sentence. But can it explain the notion of style as a language process?

A.E. Derbyshire in his book "Grammar of Style"[51] uses a special version of a kernel sentence grammar (transformations are still allowed to change meaning) as a norm from which "style" deviates into sense and structure, attitude and conceit, anti-style, etc. To account for language myths, information theory has to be called on to the aid of linguistics. The book provides insights into the way certain types of syntactic constructions relate to "types of meaning": each sentence has a style, transformed sentences "behave", and each of them is assigned a situation in which it might occur. Style, therefore, is again seen as a product of various individual, but above all social, factors which exercise control over the grammatical possibilities; and language processes are isolated.

Can the deep structure of sentences be equated with their meaning in a text?

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[50] See Schaarschmidt 1973a, p. 350.
[51] Derbyshire 1971.

Richard Ohmann was the first to suggest that Chomsky's theory may provide a satisfactory tool for a descriptive stylistic analysis of texts, but in the traditional sense.[52]

The deep structure of sentences is equated by Ohmann with their cognitive structures (i.e. meaning), and individual style is defined in terms of transformational preferences of the writer or the speaker. In a text, easy generatability of structure becomes a new norm from which individual style deviates. Style is the level expressable by certain optional transformations, but also by those constructions which Chomsky calls stylistic, suggesting that they be accounted for by non-grammatical rules of performance.[53] J.P. Thorne, S.R. Levin and C.W. Hayes[54] are other scholars who basically subscribe to Ohmann's view. Ohmann's stylistic method consists in counting the optional transformations which might have applied, and the deep structures. Style is thus applied transformational sentence grammar. But during this procedure it turned out that the optional character of the individual transformations could not be generalized beyond the text under description. In different texts transformations became differently optional, they had to be established <u>ad hoc</u> and then called either "grammatical" or "stylistic".[55] Separate descriptive

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[52]For details see Freeman 1970, pp. 209-243,258-279.
[53]See Chomsky 1965, pp. 125-127. For Dingwall's view on the matter see Schaarschmidt 1973b, p. 208.
[54]Freeman 1970, articles No. 11,12,16.
[55]See Bronzwaer 1970, p. 32.

sentence grammars had to be written for poetic, non-poetic, literary, non-literary texts, etc. in the same way as in the times of the neo-Firthians. A multitude of languages is created and it is not clear which transforms should belong to which language. By applying Chomsky's theory to discourse a no-man's land — a new domain was being entered and little justice was being done to the domain (discourse, performance) and to science in general.

It appeared at this point of investigation that the transformational generative grammar could not be equated with the systematic theory for the study of style. The old issue of arbitrary norms and different types of deviations (reader,writer, etc.)[56] is smuggled in through the back door, the taxonomically discovered typology of styles coming in very useful indeed. Other domains of science had to be called to the aid of linguistics so it was able to make statements valid within its own domain.

Can Chomsky's theory be modified for the purpose of text analysis? This is the question posed by Roger Fowler.[57] He realized that sentences were not isolated in discourse, but came to the conclusion that their position was determined by the meaning they expressed. From the

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[56]See particularly Bronzwaer's objections to Bierwisch's recognition sub-grammar of poetry in Freeman 1970, pp. 96-115; Bronzwaer 1970, pp. 31,32.
[57]Fowler 1972.

stylistic descriptivist point of view, he argues, all the transformations actually appearing are obligatory, as each sentence is given, and in the domain of performance. This observation leads him to the assumption that another level should be inserted into the sentence structure: the level of semantic structure. Thus three levels of sentence description exist: deep structure (cognitive content, or the most abstract level), semantic structure (propositional content,[58] or the less abstract level), and surface structure (concrete level). The paraphrase relation on which the traditional stylistic method depends is, according to him, expressable not by the equivalence of deep structure, as Ohmann says, but by the equivalence of propositional content. Fowler basically justifies the status of Chomsky's transformational grammar as a good linguistic norm for stylistic analysis and concludes that the need to complicate the theory by the introduction of another level into the meaning of a sentence calls for the introduction of semantically-based grammars.

J.M. Ellis argues against all those who claim that style is a level.[59] The major point he makes is that content and form are inseparable, that style is meaning and that, therefore, the use of the term should cease.

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[58]For details pertaining to the notion: propositional content see Fowler 1970.
[59]See Ellis 1970.

Specifically, he argues against Ohmann and says that if the surface structure is changed by a stylistic transformation the "broad meaning" of the sentence is changed also, depending on the "general purpose" of the utterance. In literary texts in particular, that kind of meaning can be established only after reading the book. His second claim is that "style" cannot be segmented and/or isolated. On this issue he argues against Koch, attacking the latter's theory of split semantics. According to this theory, each word has two kinds of meaning which overlap, so that a common area of meaning on the one hand and a semantic differential on the other may be isolated. For this to be done satisfactorily, he argues, the split in the semantics would have to be established for all the word's uses. Had Fowler's article been published before Ellis's, Ellis would also, no doubt, have noticed that Fowler is doing for each sentence what Koch would have to be doing for each word, viz., applying contrastive analysis methods in the domain of a scientific theory which stipulates that transformations are processes and not levels, whether separable or inseparable. The theory, of course, cannot be modified in this way because its axioms prevent it.

b. Beyond the Sentence

What means does Chomsky's theory provide that we can use to explain facts?

Fowler's observation was correct. In discourse, sentences are not isolated; they are connected in various ways. The terms such as "cohesion" or "functional sentence perspective" are indicative of this fact. But in different languages different types of "propositions" exist since each language organizes its linguistic material differently. Fowler's attempt to solve the problem, therefore, does not throw any light on the issue of the domains of competence and performance. The positions of sentences with respect to one another depend on language-specific processes which can only be investigated if we look at the context in which the sentences are found. Gunter Schaarschmidt[60] elaborates this point particularly in his article "Stylistic Processes and the Grammatical Structure of Slavic Languages", using Russian data as evidence. The major points he makes are as follows: 1) the necessary recourse to the deep structure of sentences in Ohmann-type analysis complicates the quantitative statistical analysis of texts and 2) Chomsky's sentence grammar is typologically of little descriptive and explanatory adequacy. In Russian, e.g., certain surface structure positional variants are determined and predictable by rules "which make reference to specific contextual elements such as antecedent noun phrases or contrastive stressing."[61] Such rules, however, could only be formulated

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[60]See Schaarschmidt 1973a,b.
[61]Schaarschmidt 1973a, p. 352.

after the domain of generative grammar was extended beyond the sentence. This is what was implied in the arguments pertaining to the optional vs. obligatory character of transformations in different text types, and Schaarschmidt says it explicitly: "Inasmuch as literary texts can be fully characterized only by theories about linguistic objects and not by theories about all kinds of non-linguistic objects, the theory of discourse grammar must be considered a necessary and sufficient scientific system for the postulation and verification of hypotheses governing such texts."[62]

Only then can semantic considerations be taken into account and linguistic phenomena such as proposition, topic, deletion, verb aspects, voice,[63] pronominalization,[64] etc., may be explained in a coherent manner.

It appears, therefore, that Ellis perhaps did not consider that "style" is not only meaning, but also language processes and that the use of the term can cease only if a discourse grammar can account for them. The crucial issue is not whether generative grammars be based syntactically or semantically, as Fowler seems to think, but rather, whichever approach be adopted, how to extend the validity of

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[62]See Schaarschmidt 1973a, p. 347.
[63]Explanations of the treatment of passive construction within this theory can be found in Schaarschmidt 1973b.
[64]For some aspects of pronominalization see Schaarschmidt 1976.

the system beyond the sentence.

c. Equational Discourse Grammar

G.A. Sanders' and Schaarschmidt's model of generative equational grammar, since it is based on discourse, seems promising in this respect.[65] The theory attempts to include a much larger range of data than any transformational sentence grammar. Consequently, all the concepts of style previously discussed within the generative framework may be includable in this theory in so far as it can account for them with at least the same degree of descriptive adequacy. A sentence grammar can then be considered to be a non-natural theory.[66]

The theory views language as a symbolic device for associating meaning with audible and/or readable symbols. Its theoretical language states that a linguistic object of any length (sentence, paragraph, text) is analyzable in terms of semantic givens (cognitive structures). The relationship between the semantic givens is commutative (non-linear, hierarchical), and is specified in terms of associative set grouping. The descriptive language of the theory is symbolic logic, with logical operators relating

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[65] I owe my conceptualization of the theory to many hours of classes and discussions with Dr. G. Schaarschmidt.
[66] For discussion of the extension of empirical domain of linguistic theory and the conditions for reducibility see Sanders 1970.

the pre-grouped structures. It is assumed that there exist
a finite number of ways which are arbitrarily established
for each language to convey the meaning. The grammatical
processes consist of a statable number of re-grouping
operations, some of which are universal and some of which
are language-specific (especially the low level rules).[67]

The three basic assumptions of the theory may be
summarized as follows:

1. The semantic completeness constraint states that
semantic structures are free of linear ordering.
2. The phonetic completeness constraint states that
all phonetic structures are linearly ordered.
3. The invariant order constraint states that all
ordering is predictable by rules.

As a result of these assumptions it follows that all
linearization processes are logically subsequent to re-
grouping and depend on language-specific processes. It is
only after linearization has been completed that the lexical
and phonological rules apply.

The above assumptions represent a change of axioms in
contrast to all the theories which postulate an underlying
linear order. It is due to this change that the theory can

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[67]Specification of the individual rules and constraints can
be found in Sanders 1975.

describe linguistic facts in a simpler and more explicit way
than other theories, whether transformational sentence
grammar theories or other discourse grammar hypotheses.
That this is indeed so has been shown on Slavic data by
Schaarschmidt (1973a,b, 1976).

The deductive logical system is simple, coherent and
capable of explaining the notion of style as a process.
Style is seen as a product of linguistic structure of a text
and/or any piece of discourse under description. Enough
structure can be generated for all people to use language
efficiently; in other words, grammar provides the directions
as to how language could be used.

d. The Concept of "Stylistic Filter"

The issue raised in connection with the notions of
competence and performance still remains to be tackled.
Naturally, certain parts of the concept of performance have
been incorporated into the discouse grammar theory. A large
part of the concept, however, is of a "fuzzy" nature. The
"fuzziness" can be accomodated by the introduction of the
concept of a stylistic filter.

Stylistic filters are imposed on the generated surface
structures by (1) non-grammatical social conventions and by
way of (2) personal idiosyncratic preferences.

(1) refers to the fact that at any given time in the
history of a language, different social conventions may
exist so that certain structures are either not admitted or
preferred.[68] This pertains, e.g., to tabu words, to the non-
admittance of accumulated participial clauses in Russian on
the one hand, and the preference of variance between
participial clauses and relative clauses on the other.
Similarly, accumulation of certain phonetic combinations or
sequences may not be admitted, e.g., "s-z-s-s-z"
(i.e. sibillants) in Czech.

(2) refers to the fact that personal attitudes of
people to language vary, so that person $\underline{A}$ may prefer to use
structure $\underline{A}$ in the context $\underline{X}$, whereas person $\underline{B}$ may prefer to
use structure $\underline{B}$ in the same context.

The filters are language-specific and by no means of a
fixed nature. On the contrary, they are quite flexible, and
grammar can study the degrees of hesitation to the extent
they are reflected in language.

Moreover, a relationship exists between stylistic
filters, grammatical filters and grammatical rules. For
example, in the older stages of development of the Czech
language the order <u>Noun + Adjective</u> was the general word
order stipulated by a syntactic rule. In the developmental

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[68]See also Mel'čuk 1974.

period between the two world wars the above order had become to be felt as increasingly unnatural by the majority of the speakers of Czech. The syntactic rule had gradually become a syntactic filter and, later on, when the above order was completely dismissed as unnatural, a stylistic filter, so that now the above order is admitted only in specific contexts (above all poetic and/or for the purposes of emphasis), or in very idiosyncratic individual uses (old people). A new order, <u>Adjective + Noun</u>, has meanwhile been incorporated into the grammar in the form of a new syntactic rule.

Similarly, other types of grammatical filters (viz., lexical and phonetic) may become stylistic filters in the process of the development of a language. And, as follows from the Czech example stated above, the reverse process (i.e., stylistic filter becoming a grammatical filter and/or grammatical rule) is no less natural.

Although grammar acknowledges the existence of the processes indicated above, it cannot explain the reasons why these changes occur, nor can it provide directions as to how stylistic filters <u>should be used</u>.

The task of delimiting tendencies for the selection of the best variants in a given context for a given meaning would, therefore, fall into the domain of stylistics.

e. Other Discourse Grammars

As mentioned above, various discourse grammars (usually referred to as text grammars) exist at the present time. They have been proposed, e.g. by Isenberg, Petöfi, Van Dijk, etc.[69] Apart from postulating an underlying linear order, some of them also distinguish between logical and illogical linguistic statements (connected vs. disconnected utterances), excluding the latter from linguistic description on the assumption that a communication breakdown would result. But a communication breakdown is not a linguistic breakdown. The exclusion of illogical statements implies that such systems cannot provide for the generation of poetic texts and certain types of literary texts (nonsense texts). The two text types would have to be accounted for by special grammars. (Special text grammars of poetry etc. would also have to be created if the low level rules did not generate enough structure).

Another question pertains to the character of the rules in some text grammar models. In the Sanders and Schaarschmidt model, both the high and the low level rules are of the same nature, which has certain advantages of simplicity over systems where the relationship between the two has to be defined, as is the case in Van Dijk's model.[70]

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[69]For a discussion of some models (esp. Isenberg) see Schaarschmidt 1976.
[70]See Van Dijk 1972, p. 40.

f. Equational Discourse Grammar and Strategy

As Schaarschmidt says (vide supra) his particular model of discourse grammar provides the theoretical basis for the postulation and verification of hypotheses about texts: the reader makes an educated guess as to the meaning of the text and the organizing principle of the writer. All the strategic operations of the writer are deducible from this principle and traceable by the reader. Distribution of syntactic patterns, degrees of condensation, exploitation of hypotactic and paratactic constructions, etc. help the reader discover the processes used by the writer during the creation of his text. They also indicate the strategic points in the text (e.g., a story) or its parts. Each step has to be proved, the initial hypothesis being constantly checked in the process of description against the system of rules. They can naturally explain the organization of larger parts of text (e.g., one may speak about topicalization or deletion of paragraphs), as well as the organization of smaller text components. If at the end the phonetic givens correspond to the initial hypothesis, one may be satisfied. If a wrong result is obtained, the procedure has to start again. The theory provides the framework within which competing hypotheses may be evaluated. In this way, any text can be described and its structure explained in a meaningful and coherent way. The paraphrase relation, in the sense that one text structure

may be seen as having a number of different meanings and,
conversely, that one meaning may be formalized in many
different structures, can thus be accounted for. An
explanation is provided for the fact that language is
creative and that it may create myths. The entire procedure
is truthful only within the given framework, but until the
theory is falsified it will continue to be true.[71]

5. Conclusion

The concept of style as a way of using language has
been changing according to the various views on the nature
of language.

Classificatory frameworks tend to isolate "style" as a
specific level which can be described separately and/or
segment style processes in the language structure. Such
approaches lead to "dead theories" which are incapable of
further growth, while attempting to account for facts in
their totality.

An alternative approach is proposed which postulates no
explicit definitions and does not claim to be exhaustive.

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[71] A similar generative view of structure is proposed by
Žolkovskij and Ščeglov in their reconstruction of the Il'f-
Petrov story "Twelve Chairs". Topicalization is one of the
processes (See Žolkovskij and Ščeglov 1967.)

The writer's strategy may be seen as a filter employed by him throughout the creation of his texts. In the concrete case of this thesis, the writer is Karel Čapek and the text to be analyzed is a story from his <u>Povídky z jedné kapsy</u>.

The aim of the analyst is to discover the filter, i.e., determine the linguistic operations by which the filter is constituted. It appears that the equational grammar model, since it is based on discourse, may be suitable as a theoretical framework for the analysis. Čapek's style, as his use of the Czech language in the story, will be seen as his particularization of the grammar of Czech.

The number of linguistic phenomena to be investigated in the analysis will have to be restricted for the mere reason of the impossibility of inclusion of all the relevant variables. It is to be stressed, however, that the variables under investigation form a part of the entire linguistic complex which is constituted as an interaction of all the variables. For a linguistic analysis to be meaningful the text has to be considered as a whole.

For the purposes of this thesis, Čapek's idiosyncracies which are directly related to the linguistic structure of his story will form the object of concentration. Filters imposed, e.g., by sociological pressures, market pressures, etc., will be disregarded. Cultural and aesthetic norms,

however, will have to be included and taken as given. They represent a part of the data, just as the plot and the theme of the story does.

The proposed approach will attempt to be systematic, but the nature of the system is to be left open. New rules may emerge in the process of the analysis and new operations may be discovered. The art of asking the right questions may result in further revelations about the Czech language and about Karel Čapek who knew so well how to use this complex and mysterious instrument.

CHAPTER 3

VIEWS OF ČAPEK'S STYLE

The purpose of this chapter is to give a summary of the major and/or most interesting studies and statements that have been made about the style of Karel Čapek with the concentration on the style of his stories and other minor genres, focusing in particular on <u>Povídky z jedné a z druhé kapsy</u>. The summary does not claim to be exhaustive.

1. Introduction

As is evident from Chapter 2, there exist extra-linguistic factors which influence the style (i.e. the control and use of linguistic means) of any author, Čapek

not excluding. They concern the personality of the author, his world outlook, social, cultural, aesthetic and other norms of his time. One has to bear in mind that they are not necessarily constant in the course of the author's lifetime. Very significant factors are those of the type of literary text (genre) and the theme of each individual work. They combine and interact in various ways with all the other factors.

Čapek and his work, particularly, his Povídky z jedné a z druhé kapsy, will now be discussed in terms of the above factors.

Karel Čapek is known in the literary world above all as a writer of novels and plays, whether noetic (trilogy: Hordubal, Povětroň, Obyčejný život; plays: Ze života hmyzu, Loupežník), or utopian and science fiction (novels: Továrna na Absolutno, Krakatit, Válka s Mloky; plays: RUR, Věc Makropulos, Bílá nemoc).

He was born on January 9, 1890 at Malé Svatoňovice, a village in northwestern Bohemia, close to what was then the linguistic frontier between Czech- and German-speaking peoples. He was a man of gentle character, unusually sensitive and highly educated; a fine artist obsessed with the desire for any kind of scientific knowledge. His perceptive eyes could observe more than the eyes of thousands. He lived the vexing problems of his century and

tried to find answers to them in his works to ease his
spirit and to give pleasure to mankind.

Čapek died on Christmas Day, 1938. G.B. Shaw wrote an
expressive epitaph on the occasion of his death: "It is too
absurd. It should have been my turn this time. Karel was
far too young to go like that. He had at least another
forty years to give so much to the world..."[1]

All his adult life Čapek worked as a journalist. This
enabled him to keep in touch with everyday life and to have
a direct contact with people. From his student years his
philosophical outlook was that of the Anglo-american
pragmatism which, as such, is more a guide for living and
thinking than a philosophical system.[2] Čapek's personal
version of pragmatism can be briefly summed up as follows:
truth is relative, absolute truth does not exist, everyone
has his own truth.

But his inquisitive spirit and his sensitivity of a
wide-eyed child did not allow him to accept the version
without questioning it. The noetic problem of finding and
knowing the truth is reflected in various degrees in his

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[1]Harkins 1962, p. 22.
[2]The movement called pragmatism was founded in 1878 by
Charles Sanders Peirce. Basically, it is a philosophy of
turning to facts ascertainable by exact sciences. Čapek's
doctoral dissertation Pragmatismus čili filosofie
praktického života was published for the first time in
1918.

various works. It is the topic and/or genre and the
stylistic devices he uses that betray the degree of success
with which he was able to reconcile the dilemma. (Compare
his early works, <u>Povídky z jedné a z druhé kapsy</u>, and his
trilogy).

Although Čapek was deeply concerned about the affairs
of the world, he had his inner vision of an ideal world
without hatred, full of good relations and kindness, a world
of stable values and true morals. In <u>Povídky z jedné a z
druhé kapsy</u> he was able to harmonize his pragmatism, his
more idealistic world vision and his noetic strivings.
Rather vaguely, Čapek wrote in 1930 that what the stories
depict is "reality only" (jen skutečnost).[3] He was perhaps
right in saying so in so far as some of the stories are
based on events that really happened, and in so far as he
re-created in some of them the not-so-ideal reality of
social conditions. But for the sake of making his people
more alive and "real" he had to idealize them with the
result of making them appear comical. The noetic question,
so much investigated particularly in <u>Boží muka</u>, <u>Trapné
povídky</u> and the trilogy, resounds here only in mute tones
(<u>Šlépěje</u>). About half-way through <u>Povídky z jedné kapsy</u>,
Čapek was suddenly captivated by the question of justice of
this world (<u>Zločin na poště</u>, <u>Poslední soud</u>, <u>Zmizení herce</u>

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[3]Čapek 1959, p. 96.

Bendy, <u>Vražedný útok</u>, <u>Propuštěný</u>) and tried to prove that the standing judicial system was inadequate, while, at the same time, arguing out the point in the press with most ardent fervour. The stories provide ground for expounding his views on phenomena such as graphology, surrealism and freudism (<u>Jasnovidec</u>, <u>Básník</u>, <u>Experiment prof. Rousse</u>). Some of the themes reflect Čapek's own hobbies - gardening and carpet collecting (<u>Ukradený kaktus</u>, <u>Čintamani a ptáci</u>).

But Čapek's greatest pleasure was the process of story-telling itself.[4] Čapek was not brave enough to gamble with life, to live an adventure in opposition to the dull, socially stagnant world. But he found his game, his epic and his romance in detective stories, in creating and narrating minor lonely rebellions and absurd actions in a loving and humourous way.

It is generally alleged (Doležel 1963, Harkins 1962, Klíma 1962) that Čapek is at his best in minor genres: stories, fairly tales, travel features, feuilletons, causeries. In these genres Čapek was most successful in implementing the colloquial speech device most typical of his style. While subscribing to this claim, one could make it even stronger by saying that he is at his very best in <u>Povídky z jedné a z druhé kapsy</u>. The reasons are above all aesthetic.

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[4]See particularly Čapek 1971, Scheinpflugová 1969.

Čapek's non-fiction lacks action and he has a tendency in these genres to overgeneralize, to draw conclusions on the basis of superficial observations in a hurried and impulsive manner (although such generalizations may be considered comical). For example:

> "Domnívám se, že Anglie se stala zemí svobody proto, že tam bylo dovoleno šlapat po trávníku." (I think that England has become the land of freedom because the English let you walk on the lawn.)[5]

The main reason for this preference is as follows: the appealing style of Povídky z jedné a z druhé kapsy owes much to their plots and to the fact that they are excellently put together. Čapek gave a most profound thought to the form of a short story, much deeper than he gave to the form of a novel or play:

> "In the two books I was further interested in the problem of a short story. Story-making has been given little thought. Formally, a little short story of 8 to 12 pages provides the same pleasure for its creator as a sonnet or some other poetic form. I think that the English have learned to write so well only by writing stories, only through so doing have they found the tremendous drill and discipline. . . I had to ask myself the question who our reading public were. . . to realize that I had a great responsibility, increased by facing a large number of readers".[6]

Povídky z jedné a z druhé kapsy are formally well

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[5]Čapek 1970, p. 164.
[6]Čapek 1959, p. 96.

balanced, while the contradictions of Čapek's character seem to appear in the stories in full complexity. That is why the stories lend themselves best to the analysis which will be carried out in the fourth chapter and which will concentrate on Čapek's idiosyncracies directly related to the linguistic structure of one of his stories.

The statements made about Čapek's style may be divided into (1) specific studies that investigate Čapek's style as a narrative structure, (2) general studies on stylistics as a discipline where Čapek's work is mentioned as an illustration of certain stylistic processes, and (3) literary historical, literary critical and the remaining structuralist works. All of (3) contain isolated and, for the most part, impressionistic statements about the style of Čapek. The statements of the first group will be summarized in greater detail, while those of the remaining two groups will be added as footnotes or elsewhere in the main body of text.

The first group includes the following titles: Mukařovský 1941; Haller 1937;[7] comparative studies: Winner 1963; Koenigsmark 1970; Doležel 1973. The second group comprises: Doležel 1960; Doležel and Kuchař 1962; Hausenblas 1969; and the third group includes: Harkins 1962; Wellek

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[7]Haller's study is on the borderline between the Bally-type and the structuralist approaches.

1963; Mukařovský 1946, 1961; Vočadlo 1975; and all the other
works quoted. The most important of this group is Harkins'
book; he views Čapek's style mainly as an aesthetic
phenomenon.

Jan Mukařovský is the scholar who has studied Čapek's
style in greatest length and detail, especially in Trojice
studií o K. Čapkovi: Vývoj Čapkovy prózy (pp. 427-467);
Próza K. Čapka jako lyrická melodie a dialog (pp. 467-487);
Významová výstavba a komposiční osnova epiky Karla Čapka
(pp. 487-520).[8] The essays are included in Kapitoly z české
poetiky 2, one of the key works of Prague structuralism.
They deserve a detailed summary, although, taken together,
they tend to be repetitive and somewhat prolix owing to
Mukařovský's complex approach. They are nevertheless
coherent and, moreover, they have become the source for most
of the other stylistic and literary theoretical studies on
Čapek.

2. Čapek's Early Style

The majority of scholars investigating Čapek's style
single out the use of the colloquial version of the Czech
language of Čapek's time on the one hand, and the use of
lexical enumerations on the other as the most typical
features (for example, Mukařovský 1941, Harkins 1962, Haller

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[8]Mukařovský 1941.

1937). Most of them also allege that these phenomena
appeared at a certain stage of Čapek's artistic development,
viz., the period beginning in 1929, after Čapek embarked on
a career of a writer separately without his brother Josef
and started writing minor genres. It is to be noted,
however, that the rudiments of the style particular to Čapek
can be traced back to the very outset of his career,
specifically to his first work, Francouzská poezie nové doby
- translations of modern French poetry.

Poet Vítězslav Nezval[9] remarks in his introduction
to Čapek's translations that Čapek brought a new poetic
spirit into Czech poetry. This spirit is carried by clarity
of language, by what Nezval calls "samozřejmost" (matter-of-
factness) and by the reduction of the poetic licence to a
minimum. In order to understand Nezval's comments one must
look at the Czech poetic language prior to the First World
War. It is distinguished by unnatural word order and
constructs such as kdys', zkad', kýs', used for euphonic
purposes in place of the standard kdysi, odkudsi, jakýsi.
Modern Czech poetry is distinguished by its more colloquial
tone which, according to Nezval, is a result of "complex
verbal linking".[10] Mukařovský[11] explains this when he notes
that Čapek adapted the Czech word order to a more colloquial

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[9]Čapek 1957, pp. 5-8.
[10]Čapek 1957, p. 8.
[11]Mukařovský 1941, p. 397.

one so as to render the simple prose-like structure of the
poetry of Apollinaire and other French poets. The main
changes Čapek makes in the Czech poetic language are thus
syntactical and rhythmical.[12]

Čapek himself was greatly concerned at that time with
the question of style, and language and literary norms. He
was a member of an avant-garde group which included writers
such as F. Langer and S. K. Neumann, as well as architects
and painters - e.g. Gutfreund, Gočár, Špála, Kubišta,
J. Čapek. Their discussions on style and technique can be
found on the pages of the journals Umělecký měsíčník,
Přehled, Scéna, Almanach. After the First World War they
continued in Přítomnost.

In his first essay, Mukařovský studies the development
of Čapek's prose taking into consideration the background of
the Czech and foreign literary trends. Čapek's prose is
divided into four developmental stages: Počátky a hledání,
Neviditelná událost a skrytý význam, Rekonstrukce události,
Vyprávění a rozprávění (Beginnings and Search, An Invisible
Event and the Hidden Meaning, Reconstruction of an Event,
Narration and Conversation).

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[12]Assimilation of the linguistic base of poetry to the
current literary language and to Common Czech with reference
to Čapek's translations is mentioned particulary in
Hausenblas 1969; see also Harkins 1962, p.30; Vočadlo 1975,
p.331.

The first stage, <u>Počátky a hledání</u>, includes
<u>Krakonošova zahrada</u> and <u>Zářivé hlubiny</u>. The former is a
parody on the ornamental style of symbolism and decadence
whose devices consist in ample use of subordinate clauses
with relative pronouns and gerunds. The ironic effect of
Čapek's first collection is achieved by the combination of
complex syntax with a trivial and often vulgar lexicon. In
<u>Zářivé hlubiny</u> the Čapek brothers lay the foundations of the
"narrative school".[13] The stories are epical, the syntax
simple.

René Wellek sees in some stories of this collection a
parallel to the pre-war German neo-classisitic tale of Paul
Ernst.[14] So does William Harkins who interprets the
collection as an attempt to introduce the technique of
reporting into narrative fiction, as well as Čapek's first
attempt at literary cubism.[15] Harkins gives this term to an
analysis on different planes and sees the technique as a
trick achieved by mechanical combination of what he terms
lyrical and philosophical styles. Both Wellek and Harkins
agree that <u>Zářivé hlubiny</u> provided for Čapek a mere training
in story telling.

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[13]Mukařovský 1941, p. 431.
[14]Wellek 1963, p. 48.
[15]Harkins 1962, p. 47-49.

3. Further Development

According to Mukařovský's division, the second stage of Čapek's development is called <u>Neviditelná událost a skrytý význam</u>. Mukařovský chose this title because of the technique employed which implies a tension between the obvious foreground and the hidden background, and because in the second stage it is the background which is more valuable and lasting.

The following works are named as belonging to the second stage: the story collections <u>Boží muka</u> and <u>Trapné povídky</u> and the novels <u>Továrna na Absolutno</u> and <u>Krakatit</u>. The stage begins when Karel is abandoned by his brother who devotes himself to painting. Karel draws experience from the resources of the nineteenth century European realistic fiction and attempts to overcome its technique, basically demanding that a stress be laid on the difference between the communication of fact and the fact itself. As indicated above, Mukařovský uses the concept of foregrounding to explain that Čapek concentrates on the process of narrating with the aim to free action from its dependence on time sequence.[16]

In <u>Boží muka</u>, for example, the most important part of

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[16]The manifestation of the process in the use of tenses is not being stressed by Mukařovský; it has been elaborated in Doležel 1960.

the event is shifted to the background, but the way of shifting differs in various stories. According to Mukařovský, this is Čapek's first attempt to differentiate narrative as a meaningful unit from a fact which remains a mystery. The resulting epical tension is capable of creating an illusion of motion even in a static description. The narrative itself, however, is suppressed; it is the detective situation which is foregrounded. Although conceived of as detective stories, Boží muka were not accepted as such because the mystery is never resolved.[17]

Trapné povídky are superficially different: the event narrated coincides in space with the action constructed on it. Nothing is hidden, but the compositional principle remains the same: the background is represented by the contradictions — the first, outer or conventional meaning and the second, inner meaning intimated to the characters. The contradiction is never reconciled, and, according to Mukařovský, lasts loger than the event narrated. Detailed analysis of stories illustrating this idea are given on pp. 435-436.[18]

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[17]Harkins 1961, p. 52, is of the opinion that the story Hora is the first successful example of literary cubism in a story. The narrative is fragmented into episodes portraying different characters whose individual reactions to the mystery correspond to different planes of viewpoints. The technique reminds of Povětroň.
[18]Mukařovský 1941.

In _Továrna na Absolutno_ the background is represented by the course of events in which the reader is allowed to participate occasionally, (Čapek addresses the reader), whereas the foreground are the concrete actions, scenes and colloquial dialogues. _Továrna na Absolutno_ is generally referred to as a novel-feuilleton because of its style of a newspaper reportage.[19]

In _Krakatit_, Čapek's first _bona fide_ novel, the foreground is constituted by the continuous action, but its individual streams lead into the unknown, i.e., disappear in the background.

4. Reconstruction or Narration?

a. Mukařovský

Mukařovský incorporates three works into his third stage, called _Rekonstrukce události_: _Povídky z jedné kapsy_, _Hordubal_ and _Povětroň_. The two levels of foreground and background are still present, but emphasis is laid on the foreground. The event is no longer a mystery, but a task to be solved. This stage is interpreted as the core of Čapek's noetics: one may view the same event from various angles,

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[19]Harkins sees the novel as a "brilliant pastiche of the most diverse kinds of writings: newspaper articles, memoirs, scholarly works, manifestos, etc. " (See Harkins 1962, p. 95).

its different modes manifest in the text as being results of
the different methods of viewing it. In the first half of
Povídky z jedné kapsy, the direction of the event's
reconstruction (the how and why) becomes important.[20] A
similar process is to be traced in Povětroň: the three
differing narrative viewpoints (nun, clairvoyant, poet) are
foregrounded and based on the doctors' factual account of
the event reconstructed in them. In Hordubal the action is
viewed from the point of view of Hordubal himself (his own
thoughts and emotions are foregrounded), then from the
viewpoint of the police officers and finally from the point
of view of the jury. Linguistic devices in Hordubal's own
narration include constant use of the historical present
tense, in contrast to the past tense of the following
narrations, and the tags of Slovak, Russian and English
words.

The devices employed for differentiation of the
viewpoints seem to consist therefore in the way of narrating
alone. Although it had been already elaborated by Čapek in
the third stage, Mukařovský assigns it to the fourth stage.

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[20]Mukařovský exerts considerable effort to induce the
organizing principle of Čapek's detective story from that of
the traditional detective story of Conan Doyle: while in the
latter Dr. Watson impersonates faulty opinion and Sherlock
Holmes is the impersonal and infallible mind, in Čapek it is
not only the trained mind which solves the mystery - e.g. in
Modrá chryzantéma, the solution is accessible only to the
village idiot.

b. Other Views

Miroslav Rutte views the entire Čapek trilogy as three
story cycles bound by one noetic theme which is developed in
the different narrative modes and terms the technique either
perspectivism or psychographic method in which "dialogue is
consistently missing".[21] Most characters lead interior
monologues, including the three narrator figures in
Povětroň. Doležel, on the other hand, says that "je totiž
třeba, aspoň zásadně, rozlišit subjektivizované vyprávění od
vnitřního monologu postav. . . existuje zde postupný
přechod: vnitřní monolog - subjektivizované vyprávění -
vyprávění. . . "[22] Wellek calls the method employed in the
trilogy perspectivism and sees Hordubal's narration as "a
sort of internal soliloquy which is discretely suplemented
by the author's commentary".[23] However, he sees no common
conception underlying the theme of the trilogy. A critical
remark pertains to the "somewhat overtaxed" use of the first
person in Obyčejný život.[24] Strangely enough, Mukařovský
does not include this novel in any of his stages.

The method employed in the trilogy is proclaimed as
literary cubism by Eva Strohsova[25] and, of course, by

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[21]Rutte 1939, pp. 201-202.
[22]Doležel 1960, p. 152.
[23]Wellek 1963, pp. 58-60.
[24]Wellek 1963, p. 58.
[25]Strohsová 1963.

Harkins who also calls it perspectivism in places. The depiction of Hordubal's inner world is, according to him, "a brilliant example of the technique of reported speech".[26] In the article <u>Imagery in Karel Čapek's Hordubal</u> Harkins gives a detailed description of the transitions between the poetic images and the agricultural vocabulary.[27]

5. <u>Čapek as a Narrator</u>

a. Mukařovský

Mukařovský's last stage - <u>Vyprávění a rozprávění</u> - includes epical works: <u>Povídky z druhé kapsy</u> and <u>Devatero pohádek</u>, but also all of Čapek's journalistic work and his travel features. The manner of reporting is foregrounded, the narrative method consisting in creating an illusion of oral speech in the structure of the work. The deliberate use of the oral speech device is marked in <u>Povídky z druhé kapsy</u>, closely followed by <u>Devatero pohádek</u>. Mukařovský[28] maintains that <u>Povídky z druhé kapsy</u> exemplifies the culminating of the trend to overcome the residues of humanistic syntax (i.e. scholastic way of writing artistic prose), which had significance not only for the further development of Czech literature, but also for modern Czech

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[26] Harkins 1962, p. 133.
[27] See PMLA 75, 1960, p.617.
[28] Mukařovský 1961, p. 325.

journalistic writing. Whereas in <u>Povídky z jedné kapsy</u> and
<u>Továrna na Absolutno</u> colloquial elements[29] are also present,
but limited to direct speech only, in <u>Povídky z druhé kapsy</u>
the entire text is colloquial, including the narrator's
discourses. The stylistic devices employed to create the
illusion of oral speech include syntactic, lexical and
intonational means.[30] Short sentences are used in place of
long ones, parataxis is more frequent than hypotaxis, the
internal logical coherence of the sentence is reduced:
compare <u>ten Balabán to byl</u>, instead of the standard <u>Balabán
byl;</u> the second person of verbs and pronouns is used to
address the listeners who are potential story-tellers: <u>víte</u>,
<u>prosím vás</u>, etc. The vocabulary contains colloquial
expressions, the noun <u>člověk</u> is used as an indefinite
pronoun, and demonstrative pronouns are used excessively.
The illusion of oral speech is supported by the cyclical
connection of stories; the social circle of narrators,
however, is not outwardly motivated.[31] Sequencing of the
stories' themes is governed by the principle of free flow of
associations, its major device consisting in the use of
connecting formulae – subjective and often remote
reminiscences triggered in the mind of the circle's member
by the previous narrative. For example, the stories <u>Gröfinka</u>
and <u>Případ s dítětem</u>, both having a female figure as the

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[29]A literal translation of Mukařovský's term.
[30]Mukařovský discusses intonation in his second essay.
[31]This is stressed also by Harkins 1962 and Doležel 1973.

main character, are connected by a sentence: "Tyhle bláznivé
ženské - pravil pan Polgár - ty někdy provádějí věci, to by
člověk ani nevěřil." Conjunction of two separate stories
under one heading is another sequencing device.[32] The
thematic differences of stories are thus only those of place
and mystery solving, similarly to Povídky z jedné kapsy.
The characters in both volumes are differentiated by their
speech only, and because of the stronger emphasis on
colloquial speech in Povídky z druhé kapsy, its characters
are more alive, individual and spontaneous.

Čapek's journalistic work was created during his
lifetime and collected in volumes such as Kritika slov and
Zahradníkův rok, and in travel feature books: Anglické
listy, Italské listy, etc. The fact that Mukařovský
includes all the collections in the fourth stage is thus not
chronological; it is a fact of their stylistic similarity.

While interpreting all the works of the fourth stage as
dialogues between the writer and the reader who remains
silent, Mukařovský compares them to Neruda's journalistic
prose. In both authors, the dialogic nature is manifest in
the frequent reader-directed appeals and questions. In
Čapek the beginnings of chapters are often links connecting
the interrupted narrative.

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[32]This observation is to be found in Mukařovský 1961.

What Mukařovský calls "colloquial speech colouring" is
found in passages which assimilate foreign phenomena to
phenomena with which the Czech reader is familiar, e.g., in
Italské listy ships in a harbour are compared to cows in a
shed. The function of such comparisons is to show a
different aspect of the depicted object. This function,
according to Mukařovský, is in fact carried out not only by
comparisons, but by changes of collocational range which on
the lexical level result in heterogeneous enumeration
chains. Some illustrative examples are given below:

(1) change of collocational range within a short
linear concatenation: někde se pasou ovce, jinde
koně a jinde jenom vrány[33] (ovce, koně = domestic
animals; vrány = field birds; heterogeneity stressed
by the verb pasou se, suitable for domestic animals
only).

(2) heterogeneous enumeration: ...strašná modř,
úpal, srdceryvný řev oslů.[34]

(3) heterogeneous enumeration having a parodic
effect:

S hydrantem a hadicí lze kropit ovšem rychleji a
jaksi ve velkém; za poměrně krátkou dobu

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[33]Mukařovský 1941, p.458 – Anglické listy.
[34]Ibid, p.459 – Italské listy.

postříkáme nejen záhony, ale i pažit, svačící
rodinu sousedovu, chodce na ulici, vnitřek domu,
všechny členy rodiny a nejvíce samy sebe.[35]

Changes of collocational range are also referred to

as "semantic shifts" by Mukařovský.

(4) synonymic enumeration: The function of

synonymic enumerations (all members fall within one

collocational range) is to stress the multiplicity

of the depicted object.[36]

Nuže, sem se všemi slovy, jež praví, že něco je
milé, utěšené, vděkuplné, půvabné, rozkošné,
spanilé, krásné a líbezné.[37]

(5) narrative viewpoint. The notion of function

brings Mukařovský back to the concept of the change

of narrative viewpoint (different aspect =

different viewpoint). He gives an example from

Čapek's sketch Z názorů kočky wherein the life of

man is described from the point of view of a cat:

Tohle je muj člověk. Nebojím se ho. Je velmi
mocný, nebot' jí velmi mnoho: je všezeroucí. Co
žereš? Dej mi! Není krásný, nemá dosti
srsti...Mňouká drsně a zbytečně mnoho. Někdy ze
spánku přede.[38]

Mukařovský notes that the above devices are employed

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[35]Ibid, p. 458 - Zahradníkuv rok.
[36]Examples of synonymic chains from Čapek's fairy tales are
given in Filipec 1961, p. 151.
[37]Mukařovský 1941, p. 459.
[38]Mukařovský 1941, p. 458.

not only in the works of the fourth stage, but also elsewhere in Čapek. But he does not note that some of the examples he selected do not have oral speech character at all, e.g. (1),(2),(3) and (4) above. In fact, especially (2) and the last clause of (4) are rather poetic. Doležel was able to explain this in his 1973 study which will be summarized later.

The fact that the concept of narrative viewpoint is used by Mukařovský as a starting point for the explanation of the structure of the third stage and again here as a function, would likewise indicate that analysing Čapek's style by the foreground-background method is not of great explanatory value even if one disregards the other faults of functional approaches. Moreover, the fact that Mukařovský separates Povídky z jedné a z druhé kapsy in two stages seems somewhat unnatural. It would appear that Karel Čapek's style processes have become classified and fossilized in stages. The opinion that the style of Čapek is steered to a great extent by his genre and the subject matter would seem more plausible than Mukařovský's classification.

b. Others

Jiří Haller[39] wrote his study before Mukařovský.
Taking into account Mukařovský's statements, the parallels,
differences and additional observations will be summarized.
Haller derives Čapek's style from his personality traits
(imagination, altruism, gift and respect for language), not
from the text itself. Linguistic evidence is given to
document these traits in order to confirm the above
psychological premises in the conclusion.

Haller maintains that the colloquial-type narrative
method developed in transition between Italské listy and
Anglické listy, but he gives no evidence to support his
claim. He states that the method is most prominent in
Povídky z jedné a z druhé kapsy, Čapek's later works
displaying its perfection. The essence of Čapek's style, he
notes, is keyed not only in its character of everyday
discourse, but also in the effect of the "inner emanation"[40]
of Čapek's personality.

Čapek's imagination allows not only for his
compositional dexterity, but also for the ability to see the
world through the eyes of his characters, which enables him

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[39]Haller 1937.
[40]Ibid, p. 747.

to express himself in their style.[41] His love of people (and animals) is a contributing factor. Thanks to his gift and respect for language, he discovers new linguistic possibilities and means of expression (new words, e.g., krakatit, robot, and efficient and creative use of the standing vocabulary). Linguistic efficiency is provided for by Čapek's feeling for the exact meaning of words, and results in his effort for perfecting the technical side of expression.

Inserted sentences, polysyndeta, brackets - devices used predominantly in descriptive passages - are seen as a syntactic implementation of amplification which Haller views as Čapek's most favourite means of expression. Lexical implementation of amplification consists in the use of synonymic clusters. While interpreting them as deliberate changes of viewpoints (Mukařovský confirmed this in functional terms), Haller explains them psychologically as moments of search.

Čapek's verbs are marked by their high degree of dynamism. This is achieved by his prolific use of adverbs and of hyperbolical and chiastic epithets, the latter in agitated and urgent passages. As Haller correctly observes,

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[41] "Style of a dog" is illustrated in an example from Krakatit, p.763. The erotic scene between Prokop and the princess is first reported by Čapek, but its conclusion is narrated by the princess' dog Toy. Haller explains this as Čapek's defense against sentimentality.

these devices are abandoned if and when the colloquial
method of narration is adopted.

Colloquial means of expression are observed by Čapek in
folk speech.[42] The origins of certain colloquial language
devices used by Čapek can be traced in folk metaphors,
epithets and proverbs, e.g., kouká na to jako tele na nová
vrata, dostat se z bláta do louže, chodit s prosíkem,
brousit si na něco zuby, tma jak v pytli, etc. Čapek adapts
them to make them an integral part of is style and invents
his own on their basis. As Haller very interestingly points
out, such adaptations can be found not only in Čapek's later
works, but also, e.g., in Krakatit which Mukařovský shifts
to the group where colloquial narration is absent. For
example, "(princezna) poddajná, omdlévající, bez konce
něžná, pokorná jako onučka." The difficulty, of course, is
to establish just how Čapek does it.

Literary language syntax is then compared to folk
speech syntax and the conclusion is reached that Čapek's
syntax is somewhere between the two. Čapek's sentences are
cultivated, well-thought out, but at the same time they
display the freedom and flexibility of construction typical
of a folk sentence.[43] The trend to imitate folk syntax has

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[42] For a discussion of non-literary language structures, see
Hausenblas 1969.
[43] See Mukařovský's Standard language, poetic language, in
Garvin 1964.

been pioneered by J.K. Tyl, B. Němcová and J. Neruda, and
Haller sees its culmination in Čapek.[44] He concludes by
saying that the integrity of Čapek's artistic personality is
a result of harmony of exceptional talents, including his
narrative ability.

Aleksandr Matuška, Jiří Hájek, Josef Branžovský and
Josef Hora[45] endorse Haller's statement about Čapek's
narrative abilities, referring specifically to Povídky z
jedné a z druhé kapsy. Hájek sees the most accomplished
mastery of narrative in the stories Jasnovidec, Selvinův
případ and Naprostý důkaz. Mukařovský quotes Čintamani a
ptáci and Vražedný útok as best examples.[46] Rutte[47]
maintains that Čapek's narrative and combinatory craft
camouflages a lack of poetic inspiration, whereas Wellek[48]
declares Povídky as one of Čapek's best books and a
preparation for the trilogy. Cigánek[49] disagrees strongly
with the latter part of Wellek's statement and, parallel to
Mukařovský, he stresses the relation of Čapek to the
reader. Interestingly enough, none of the above scholars
point to any difference in the narrative technique employed

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[44]Compare Mukařovský's more profound statement, p. 64 of
this thesis.
[45]Matuška 1964, p. 168; Hájek, 1955; Branžovský 1963,
pp. 171-176; Hora 1959, p. 342.
[46]Mukařovský 1946, p. 224.
[47]Rutte 1939, p. 191.
[48]Wellek 1963, p. 57.
[49]Cigánek 1958, p. 307.

in the two volumes of stories. Only Harkins[50] stresses the
relationship of the narrators in Povídky z druhé kapsy,
probably under Mukařovský's influence, stating also that the
types of narrative differ in individual stories of both
volumes; some of them recall Trapné povídky in their
themes. In Povídky z jedné a z druhé kapsy, Čapek solved
the problem of his earlier fiction: "his early stories are
too bookish, while the straight narrative of Krakatit is
adequate, but undistinguished."[51] Harkins points out that,
often, aspects quite incidental to the plot are stressed,
and sees this as Čapek's attempt to create a new genre; but
he does not think that Čapek has in fact done so.

Hausenblas'[52] comment on Povídky z jedné a z druhé
kapsy is of greatest stylistic significance: although the
narrative is often stylized as a direct oral story-telling,
the written nature of the rendition is not lost. It is
manifest, for example, in the fact that the currently spoken
language used in the characters' or the narrators' speech is
not usually given in its "true" form: the forms of the verb
býti, in spontaneous speech pronounced as sem, si, sme, ste,
sou, are written with the initial j-.

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[50]Harkins 1962, pp. 119-128.
[51]Ibid, p. 125.
[52]Hausenblas 1969, p. 91.

6. Organizing Principles

The most important concepts of the Prague school of stylistics are those of aesthetic function, foregrounding and the dominant (known in other theories as the organizing principle). In the remaining two essays, Mukařovský investigates Čapek's style and the causes of its differentiation with respect to the concept of the dominant.

a. Intonation, Melody and Dialogue

The second study, Próza K. Čapka jako lyrická melodie a dialog, (Čapek's Prose as a Lyrical Melody and Dialogue)[53] approaches the question by discussing the phonetic aspects of Čapek's style, since these are best accessible to analysis. The dominant position of intonation is stressed, but mutual interrelations of all the components (including syntax and lexis) are also considered.

"Čapkova intonace směřuje k měkké vlnitosti, beze strohých rozmezí."[54] This is due to the fact that melodic quality of voice predominates over its dynamic quality. This type of intonation originated in lyrics and can be traced in the style of Čapek's French translations.[55] Lásky

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[53]Mukařovský 1941, pp. 467-487.
[54]Ibid, p. 470.
[55]See p. 56 of this thesis.

hra osudná, the Čapek brothers' first drama written in
verse, and the influences of lyrical poets such as Hlaváček,
Neumann and Dyk, are also considered as possible sources.
Thus, the basic principles of lyrics — repetition and
contrast — have been taken over by Čapek and adapted as
methods for the construction of both epical narrative and
drama.[56]

The method of repetition (question intonation carried
by grammatical forms of adjective):

> Ty že jsi krásná? Proč krásná? Jsou krásné vlasy,
> které tě jenom tíží? Jsou krásné oči, které zavíráš?
> Jsou krásné rty, do kterých se jen koušeš, aby to
> bolelo? Co je to, nač je to, být krásná?[57]

The method of contrast involves accumulation of
different intonational units in a small portion of text.
Mukařovský maintains that intonation is a deliberate
artistic device, and that it is more than an unconscious
personality trait.

Weakening of transitions between intonational units is
another important feature of Čapek's style. The naturalness
of his dramatical dialogues is brought about by the ease
with which the characters' discourses meet. The same

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[56]These principles evidently point as far back as the 12th
century Slavic: mnogom' mnozestvom'' etc., used in old folk
narrations, poems and ballads.
[57]Mukařovský 1941, p. 478 — (RUR).

naturalness is to be found in Čapek's epical dialogues. It is due to the orientation of his epical style toward everyday discourse which is always dialogic in nature. What are the graphic signs guiding Čapek's intonational line? His punctuation deviates from convention: in subordinate clauses, commas are deleted when their use would imply a break in the melody. The semi-colon is exceedingly popular with Čapek. Although it indicates the end of a sentence just as a period does, it does not separate neighbouring sentences intonationally. A dash at the end of a sentential unit has a similar function of abating intonational cadence; semantically it indicates a stop in speech which looks for appropriate linguistic expression: uncertainty, emotional or intellectual excitation not expressable by words.

Čapek makes ample use of these devices in his "stream of consciousness"[58] novels, especially in Hordubal, První parte and Obyčejný život. Mukařovský explains this phenomenon by claiming that beginning with Čapek's trilogy, the colloquial speech device is extended to the inner speeches as ficticious conversations the characters or narrators lead with themselves or others.[59] In První parte and Obyčejný život uninterrupted interior dialogues are noetically motivated: "Každý z nás je my, každý je zástup,

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[58]Mukařovský does not use this term.
[59]For terminological and other discords, see pp. 63,64 of this thesis.

který se vytrácí do nedohledna".[60] Mukařovský induces the
following from this presupposition: "Je-li každý z nás my,
pak je ovšem celý vnitřní život člověka stálý vnitřní dialog
přebíhající od partnera k partneru, ale setrvávající nakonec
v okruhu jediného 'já'".[61]

Graphic signs of the weakening of transitions between
the dialogues comprise the omission of the usual colon and
inverted commas. Fast alterations of interrogative,
declarative and exclamatory utterances are typical.

The intonational basis of Čapek's style remains the
same in all of his works. But with the introduction of the
colloquial speech device it acquires a certain lexical,
phraseological and syntactical colouring which increases the
intensity of dialogue. Mukařovský designates this quality
of Čapek's narrative "dialogic style". The mixing of
lyrical and dramatic styles, which results in their
transformation into epical prose, bears significance on
further development of Czech fiction.

b. Semantic Structure

Mukařovský's third study, Významová výstavba a
komposiční osnova epiky Karla Čapka (The Semantic
Construction and Compositional Basis of Čapek's Epical

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[60] Obyčejný život 34.
[61] Mukařovský 1941, p. 484.

Works)[62] is based on the data established by Mukařovský's first two studies, elaborating on what Mukařovský calls the "semantic aspect" and the construction of larger portions of text.

The semantic structure of all of Čapek's works corresponds in its principles and methods to their intonational pattern. The principles of repetition and contrast are first discussed taking into consideration small text units. Multiple repetitions of the same sentential member or the same sentence pattern are typical of both Čapek's early works (Trapné povídky,) and of his later, more "colloquial" pieces of fiction. Semantic contrast, manifest as easy transitions between sentences of differing modalities (and between long and short sentences), is no less typical. Čapek's major syntactic principle – suppression of logical hierarchies and disappearance of boundaries between sentences – is due to the predominance of parataxis and facilitates semantic shifts.

Inspecting the data from the other end, viz., from the point of view of composition, the above is confirmed on a higher level: the composition of all of Čapek's work is governed by the principle of suppression of hierarchies, while the connectivity of units is indicated by various manners of employing repetition, contrast and simultaneity

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[62]Mukařovský 1941, pp. 487-519.

of leitmotifs.[63] Sometimes this compositional technique leads to breaking the unity of the work, although its use is deliberate. Mukařovský justifies this as Čapek's desire to test all his constructional schemes. (Harkins 1962, p. 12, notes that Čapek "was a fluent writer, but composition was not easy for him". In Krakatit he failed "to unite all the disparate elements into a consistent whole". The failure of Krakatit is seen to be due to a mixture of realist, symbolist and lyrical styles - p. 104. For similar comments, see Wellek 1963, p. 53. Továrna na Absolutno has also been subject to much criticism as to its mixture of styles and F.X. Šalda 1932, p. 247, complains that the structure of Hordubal results in breaking the unity of the work).

According to Mukařovský, one of Čapek's constructional schemes is that of a detective story, developed in various ways in Povídky z jedné a z druhé kapsy.[64] It is interesting to note that the beginnings of the stories carry the strongest emphasis, tending to be surprising and unusual.

Due to its loose structure, Čapek's composition is radically different from that of nineteenth century fiction. Comparisons with Mácha are given on p. 500. Other

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[63]All of Čapek's novels are quoted in illustration of the various manners.
[64]Čapek's views on this genre may be found in his Marsyas; (Holmesiána čili o detektivkách), Čapek 1941, pp. 200-223.

comparisons are given on pp. 501, 503-504.[65]

c. Disintegration of the Poetic Subject

Mukařovský maintains that Čapek's fundamental
organizing principle, viz., disappearance of boundaries, is
responsible for the disintegration of the poetic subject
(i.e., the narrator). The boundaries that disappear in this
case are those between the characters' and the narrators'
discourses. This helps to delimit the position of the
narrators in Povětroň who characterize not only Povětroň,
but also themselves in the process of story-telling.
Similarly, personality features of the narrators in Povídky
z druhé kapsy are given in the process of story-telling.
The question of partial projection of the author's ego into
his characters-cum-narrators is mentioned on pp. 515-516.[66]

Linguistic reasons for the disintegration have been
discussed in the intonation study; they consist in the
gradual dialogization of Čapek's prose.

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[65]Mukařovský 1941.
[66]Králík 1972 discusses this philosophically and in detail
on pp. 102, 120-124.

7. More Recent Approaches and Comparative Studies

To be meaningful, any proper stylistic analysis must be comparative in one sense or another. Only by comparing various structures is it possible to establish what they have in common and how and why they differ.

Mukařovský has used the concepts of foregrounding and the dominant to delimit the general tendencies of Čapek's style by comparing his works to the nineteenth century structures.

Lubomír Doležel[67] developed a thesis of text differentiation which helped him illustrate stylistic processes of various Czech writers (Němcová, Čapek, Glazarová, Olbracht, etc.) Examples from Čapek include Krakatit and Hordubal. He introduces the concept of speech level and stresses the linguistic character of style processes differentiating the discourse of the narrator and the discourse of the characters. The above two, as well as transitions between monologues and dialogues, are delimited by a specific use of grammatical persons and tenses. In this way, Doležel is able to describe stylistic processes better, more efficiently, and much more simply and exactly than Mukařovský. The latter described the same phenomena (i.e., dialogue-monologue aspect, semantic shift, colloquial

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[67]Doležel 1960.

aspect) three times in three different essays, using two
different methods of approach and three different concepts:
(developmental approach, wherein the foreground/background
concepts help to interpret the meaning; organizing principle
approach - dialogization, poetic subject disintegration).
He described much, but explained very little. The
structuralist pluralistic approach resulted in segmenting
Čapek's style processes in the language structure.

Knížka o jazyce a stylu soudobé české literatury[68] is a
more popular version of Doležel's 1960 theory. The book
analyses aspects of interior monologue as employed by
various Czech authors. Examples from Krakatit, Hordubal and
Prvni parta(pp. 36-62) study particularly the question of
epical tense (present tense, imperfective aspect). The book
draws attention to colloquial speech characteristics of
Válka s Mloky and Prvni parta(p. 64) and stresses the
aesthetic function of Čapek's enumerations whose purpose is
to evoke intensity of feeling, pointing to the significance
of context in this respect. Excerpts from Čapek's travel
features, Povídky z jedné a z druhé kapsy and Devatero
pohádek are given on pp. 67-71, 77-89. The book includes a
chapter on drama which also contains excerpts from Čapek.

Analyses comparing the style of two different authors
bear the most interesting results for stylistics. Three
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[68]Doležel and Kuchař 1962.

such studies will be summarized: Thomas G. Winner's <u>Speech Characteristics in Čexov's Ivanov and Čapek's Loupežník</u>[69] Václav Koenigsmark's <u>Významové možnosti fabulované prózy</u>[70] (Neruda, Čexov, Čapek), and Lubomír Doležel's essay <u>Karel Čapek and Vladislav Vančura</u>[71] While concentrating on Čapek's features, the entire complex of variables will not be neglected.

a. The Robber

In his article <u>Speech Characteristics in Čexov's Ivanov and Čapek's Loupežník</u>, Winner studies the stylistic devices employed by Čexov and Čapek in their two early plays.

The comedy <u>Loupežník</u> (The Robber) was written in 1920 and describes the conflict between love and social convention, this already being a typical Čexovian motif. Čapek's use of the musical and evocative qualities of Czech recalls Čexov's use of Russian. The play is considered transitional in the evolution of Čapek's style: the purely poetic qualities of Čapek's earlier stories are present, but the elements of colloquial language are no less characteristic of the actions of the dramatis personae.

Winner demonstrates in his analysis Čapek's

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[69]Winner 1963.
[70]Koenigsmark 1970.
[71]Doležel 1973.

exploitation of four distinct levels of contemporary Czech (i.e., Czech of Čapek's time): the literary language (spisovná čeština), the interdialectal Common Czech (obecná čeština), dialects, and substandard jargon.[72]

No specific stylistic parallels between Čexov and Čapek are pointed out. Winner finds both plays valuable as attempts to find new ways of expression in both Russian and Czech. In both plays, tensions between the poetic and prosaic elements are what Winner calls an important stylistic effect.

Čapek and Čexov faced different problems given by the different potentials and limitations of Russian and Czech, and by the differences in their creative individualities.

b. Painful Stories

In his article Významové možnosti fabulované prózy Koenigsmark discusses the function of the narrator in the stories of Neruda, Čexov and Čapek. The study claims to be a semantic application of the Doležel 1960 thesis of the differentiation of text and its functional incorporation into the structural hierarchy of fiction. The approach is

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[72]Čapek's more consistent use of non-literary structures of Czech in Loupežník is also described in K. Mára, "Využití hovorových a nespisovných prostředků v dramatech K. Čapka," Slavica Pragensia 4, 1962, p. 649, not accessible to the author of this thesis.

thus basically functional, but Koenigsmark uses the modern
terminology of semiotics (encoding, decoding) and some
elements of the Slovak school of stylistics approach.[73]

For discussing the function of the narrator in Čapek,
Koenigsmark chose Trapné povídky. Apart from summarizing
what has been said about Čapek as a narrator by Doležel 1960
(i.e., activity, subjectivity) and Mukařovský (intonational
aspect originating in lyrics; methods of repetition,
contrast, functions of appeal, question, semicolon, dash),
Koenigsmark concentrates on the character of contextual
processes, noting that the subjective aspects of the
characters are projected into the narrator's discourse more
easily than in Čexov and Neruda. Indirect interior
monologue (nevlastní přímá řeč) is distinguished from direct
speech merely by the cancellation of the graphical sign.
Mixed speech, as another contextual process, is seen as that
part of the narrator's discourse which reflects the inner
thoughts and emotions of the characters. It motivates an
appeal and introduces dialogues which are author-motivated:
in the case of Trapné povídky - noetic.

The discussion of semantics of the "inner and outer
reality" points back to Mukařovský[74] who was able to describe
it in a more lucid manner thanks to the absence of semiotic

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[73]For the approach, see Chapter 2 of this thesis.
[74]See p. 60 of this thesis.

terminology at that time.

c. Colloquial Poeticalness

"In Čapek's style, the discovery of poetry behind
everyday colloquial speech is parallel to the
discovery of the universe behind familiar places, or
to the discovery of personal plurality behind the
mask of an 'ordinary life'."[75]

As distinct from Mukařovský, who described how Čapek's

style developed in the process of disintegration of the

nineteenth century realistic fiction, Doležel demonstrates

that the styles of Karel Čapek and Vladislav Vančura may be

interpreted as a negation of the nineteenth century

fictional style.

Borrowing the modern linguistic terminology, he claims

that the nineteenth century style had a deep structure

consisting of certain features (A). | By a number of logical

steps, he transforms these features to the contrary, ($\sim$A).

The features ($\sim$A) constitute the common deep structure of |

modern fictional style from which the contrasting surface

structure styles of both Čapek and Vančura may be deduced.

Features A are constituted by one major and explicit

opposition: the narrator's discourse (DN) and the

characters' discourse (DC). Linguistic features DN reflect

the norm of the contemporary standard Czech, while features

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[75] Doležel 1973, p. 109.

DC tend toward spoken Czech of the period, or often, toward substandard forms. Features DN represent a homogenous speech level and are characterized by objectivity and passivity of a _report_. They apply fully to the _Er-form_ narrative only; the traditional _Ich-form_ may be termed as a mere formal variant of the former. Semantic homogeneity of the nineteenth century narrative refers basically to the conventional modes of semantic concatenations, i.e., to what Doležel terms the "prosaic principle".[76]

Features ∿A are characterized by a cancellation of the DN-DC opposition, i.e., by a mutual assimilation and mixing of the two speech levels. The objectivity and passivity of DN is changed into the modern DN1 subjectivity and activity, and the authenticity of the _reporter_ is emphasized. DN1 may appear as the rhetorical or the subjective Er-form, but its most natural mode is the _Ich-form_. The semantic homogeneity is likewise changed to the contrary, semantic conventions no longer having control over concatenations of verbal units. The verbal sign becomes actualized, and thus modern fiction associates itself rather with the poetic principle.

Vančura's surface structure (VS) is adjusted to the speech level of DN1. It is marked by the use of archaic language and tends towards loftiness. Čapek's surface

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[76]Doležel 1973, p. 95.

structure (CS) is distinguished by the assimilation of DN1 to the characters' discourse DC1. It tends towards spontaneous story telling and is dominated by colloquial language. The direct contact between the story teller and the audience is another basic feature of CS.

From the above, it is immediately apparent that Doležel's logical deductive approach to Čapek's style is able to determine faster and more efficiently what Mukařovský tried to discover so painstakingly by his functional inductive approach.

Like Mukařovský, Doležel thinks that "it was Čapek's ambition to recreate the delights of prime story telling, of a tale within a circle of listeners" and that <u>Povídky z druhé kapsy</u> fulfill this ambition.[77] To differentiate the narrators in his Ich-form narratives, Čapek utilizes various sources of spoken Czech. Doležel particulary stresses professional languages and cites an example from <u>Historie dirigenta Kaliny</u>:

> nejdřív hovořili hodně staccato...milostný hovor je hluboké cello, ale tohle byla vysoká basa, hraná takovým presto rubato, v jediné poloze...měla trochu klarinetový, dřevěný hlas...tu ten mužský hlas se jal bručet velmi hluboko, čistě basově a skoro zamilovaně...etc.

What has been said about Čapek's Ich-narrators is equally

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[77]Doležel 1973, p. 100.

valid for his characters, and also for his Er-form
narratives. Doležel quotes Továrna na Absolutno as the
first work where speech idiosyncracies become strong.
Krakatit, Povídky z jedné kapsy, Válka s Mloky and První
parta are the other works he names. He notes, just as
Mukařovský did, that Čapek's spoken language has the
function of expressing the characters' inner thoughts and
emotions, and names various syntactic means, such as
asyndetic coordination, anacoluthon, aposiopesis, which are
used for the purpose, giving an example from Krakatit.
Čapek's Ich-narratives employing the stream of consciousness
technique have culminated in Obyčejný Život, and Doležel is
of the opinion that the entire trilogy is a good example of
the modern Czech psychological novel.

He further comments on the nature of the Ich-form in
both CS and VS. Whereas in traditional fiction the Ich-form
was a marked feature which had to be motivated by
circumstances, Čapek and Vančura have contributed toward its
transformation into an unmarked feature. Život a dílo
skladatele Foltýna is Čapek's novel where the motivation is
dropped (as is the case with Povídky z druhé kapsy). It is
only in Obyčejný Život that the motivation is preserved -
the book has the form of a confession.

The last most important comment Doležel makes about CS
pertains to the instability of speech levels and the

semantic structure. CS is characterized above all by motivated speech level shifts, mostly determined by the content (theme, subject matter). Unmotivated speech level shifts in CS are those from colloquialisms to poetic images. They are best described not as shifts, but rather as the rise of poetic images from the colloquial speech-level base. Doležel terms this process very tellingly "colloquial poeticalness."

8. Residual Issues

a. Čapek's Characters

"Čapek's best characters are multidimensional and so is their speech"[78]

As Mukařovský and Haller say, (vide supra), Čapek's characters are lively and spontaneous, the illusion of personality being achieved by the colloquial nature of their speech. Čapek's type of man depicted in these stories is often referred to as Čapek's "little man" (malý český člověk).

Other scholars[79] however, note schematization, puppet-like characters, figures lacking flesh and blood, especially in Čapek's early dramas (RUR, Věc Makropulos, Lásky hra

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[78]Doležel 1973, p. 100.
[79]Harkins 1962, Wellek 1963, Goetz 1926.

osudná), but also in his novels <u>Továrna na Absolutno</u> and
<u>Válka s Mloky</u>, and in <u>Trapné povídky</u>. They all motivate
their impressions by Čapek's temporary loss of faith in
man.

Rutte[80] seems to think that people in <u>Povídky z jedné</u>
<u>kapsy</u> are schematized. Only <u>Povídky z druhé kapsy</u>
demonstrate a "return to humanity"; and Harkins[81] is of the
opinion that the effect of colloquial dialogues in the
stories is one of "brilliant, but essentially external
technique, rather than something experienced or felt."

Since none of the above critics subjected Čapek's texts
to a systematic analysis, discords of the above nature are
understandable. Eva Strohsová[82] seems to be nearest the
truth when she says that the tendency toward schematization
stems from Čapek's way of solving the relation character-
action. In a literary text, she claims, there exists a
structural relation between the opposition character-action
on the one hand, and that of theme-form on the other.

Čapek said it himself in his <u>Marsyas</u>:

"The more complex the action, the simpler the
figures. If the situation is to be exciting Cecily

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[80]Rutte 1939, p. 191.
[81]Harkins 1962, p. 167.
[82]Strohsová 1966, p. 141.

must not be exciting. Should the two be united
something terrible would arise, something in the
manner of Dostoevsky or Stendhal."[83]

This would also shed some light on Harkins[84]
observation, viz., that Čapek often stresses aspects
incidental to the plot in his Povídky z jedné a z druhé
kapsy. It is in those cases where he concentrates on the
characters and their speech idiosyncracies.

b. Influences

Čapek's early writings show the influence of the French
symbolists and the Czech decadents whose style he partly
imitated and partly parodied.[85] Harkins[86] is of the opinion
that Čapek was influenced by Čexov when writing his
Loupežník and says also that the figure of Loupežník was
taken from Turgenev's Bazarov. He quotes foreign authors
such as Strindberg, Hamsun, Garborg, Stendhal as having
influenced young Čapek. Otokar Vočadlo[87] is of the opinion
that Čapek's dependence on French literature is being
overemphasized and that he preferred reading Anglo-Saxon
literature, quoting Poe, Wilde, Kipling, London and O'Henry
as Čapek's favourites. Harkins[88] even thinks that O'Henry

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[83]Čapek 1941, p. 228.
[84]Harkins 1962, p. 33.
[85]Wellek 1963, p.47, Vočadlo 1975, p.331, Winner 1963,
p.405.
[86]Harkins 1962, p. 68-69.
[87]Vočadlo 1975, pp. 333-350.
[88]Harkins 1962, p. 121.

may have influenced the form and narrative method of <u>Povídky
z jedné a z druhé kapsy</u>. Vočadlo observes correctly that
the English literary tradition provides genre selection for
Čapek, including the genre of a detective story, and names
Frederick Marryat as the author who evoked in young Čapek a
passion for ships and harbours, but who also may have
influenced his style in many ways. Marryat's book, <u>Three
Cutters</u>, is quoted in this respect. It contains
enumerations of various delights of Plymouth harbour, which
recalls Čapek's utilization of this device both in its fast
sequence and in the accumulation of epithets. Francis Bert
Harte is another Anglo-Saxon writer who, according to
Vočadlo, influenced the young Čapek. Harte's <u>California
stories</u>, for instance, contain depictions of characters
recalling many character types of Čapek's <u>Povídky z jedné a
z druhé kapsy</u> by their humour and liveliness and their low-
class origin.

Joseph Conrad and Henry James provided, according to
Vočadlo, the source for Čapek's perspectivist compositional
technique, especially in Čapek's trilogy. Wellek, while not
denying the above, says that it is perhaps even more likely
that Čapek himself developed a perspectivist method in his
search for truth.[89] According to Vočadlo, Čapek's little
man recalls Whitman's "average man Jonathan", and Whitman's

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[89]Wellek 1963, p. 49.

spontaneous lyrics are quoted as having influenced Čapek. A

common feature of Čapek and Shaw pertains to their

humanizing and de-humanizing characters, while H.G. Wells is

said to have influenced the genre of Čapek's utopistic

works. English sense of humour can be traced especially in

Povídky z jedné a z druhé kapsy. Cigánek[90] agrees with

Vočadlo in this respect.

As to the detective genre, Chesterton is mentioned by

Vočadlo (also by Harkins 1962, Cigánek 1958, Hora 1959).

Vočadlo gives the impressionistic term "svižný" to the

styles of both authors in their detective stories, and

Cigánek[91] and Harkins[92] see the similarity between the two

writers in the depiction of those characters who in the face

of clear evidence use intuition to solve a mystery. Vočadlo

also mentions Chesterton's influences on Čapek's essay

writing.

Winner[93] finds similarities to Čexov's stories in

Čapek's Trapné povídky, and Vočadlo, Elton,[94] Harkins,[95] and

Wellek[96] add that the stories also recall Maupassant.

What has Čapek himself to say on the subject?

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[90]Cigánek 1958, p. 310.
[91]Cigánek 1958, p. 309.
[92]Harkins 1962, p. 123.
[93]Winner 1963, p. 404.
[94]Vočadlo 1975, p. 350.
[95]Harkins 1962, p. 62.
[96]Wellek 1963, p. 50.

"Influences, influences — that question puzzles me.
If I must admit them, then it is a case of 'embarras
de richesses'. I think that the greatest literary
influences on me were my childhood readings, folk
speech, Latin prose; then everything else, good or
bad, which I ever read...I seek to learn from
everyone who comes to my hand; I set no great store
on originality. In literature it is as in business
life: the rich live openly on the work of other
people..."[97]

Marie Pujmanová says the following:

"Rather than talking about influences, it is more
appropriate to talk about his penetrating ability to
learn, which is typical particularly of great
talents...He resembles many, but most of all
himself."[98]

Olga Scheinpflugová, Čapek's wife and a famous Czech

actress, writes:

"Whenever Čapek is engrossed in new work he reads
only detective stories in the evening, and in
English or French at that, so as not to influence
his style by the strong intonation of another poet."[99]

And another quotation, this time Čapek's own:

"For the most part I write aloud. I must say the
sentence over to see how it sounds."[100]

What do the above statements mean? If one attempts to

make some sort of a synthesis, one may arrive at the

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[97]Harkins 1962, p. 13.
[98]Matuška 1960, p. 68.
[99]Scheinpflugová 1969, p. 333.
[100]Harkins 1962, p. 12.

conclusion that foreign authors no doubt influenced Čapek's genre and, perhaps, topic selection. The influences on his early style quoted above were self-imposed. Some parallels with Henry James may be admitted as to Čapek's constructional principles employed in his trilogy.

As to parallel character types, it should be stressed yet again that Čapek achieved their illusions by means of his narrative and linguistic devices alone. The similarities between Čapek and the Anglo-Saxon writers in this respect have not been systematically investigated. To do so would imply a close text analysis, which would be difficult to carry out due to the differing organizing principles of Czech and English.

The conclusions of Winner's study (vide supra) are indicative as an isolated piece of evidence for the claim that, owing to the multitude of variables involved, influences of foreign writers on Čapek's (mature) style tend toward zero.

9. Conclusion

Various approaches have been considered in studying the style of Karel Čapek. Due to the large number of variables involved, various conclusions have been reached, tending toward confirming Doležel's term "colloquial poeticalness".

Stylistic analyses of Čapek depend to a great extent on the approach chosen and the individual carrying out the analysis - the reader - with his own set of idiosyncracies and aesthetic preferences.

Literary critics and historians seem to differ most from one another in their conclusions because of their essentially impressionistic approach to language and grammar as the means aspect of style.

Haller's psychological approach to Čapek's style has contributed insights which are both more interesting and more valuable than some of the other scientific approaches presented (e.g. esp. Koenigsmark). Mukařovský and Doležel both stress the aesthetic function of Čapek's literary texts. Mukařovský concentrates on investigating Čapek's style from the developmental point of view (period style). Therefore, he is not able to describe Čapek's individual development and his idiosyncratic features very precisely. The intonation study seems best in explanatory terms.

Doležel stresses the individual features of Čapek's style. His approach is preferable since it is simpler, more efficient and precise, and better in both descriptive and explanatory terms. It results in the claim that the variables of genre and subject matter are decisive for Čapek.

This would indicate why Čapek is not at his best in novels. The combination of colloquial language and perspectivist technique makes them too complex and difficult to read.

It would also contribute to explaining why Čapek's short stories are not very popular abroad. Their differentiated speech idiosyncracies are difficult to render in translation which falls flat. Consequently, foreign readers find them boring.

Doležel's claim that Čapek's style tends towards "colloquial poeticalness" would indicate a need to analyse each of Čapek's texts as a whole. The factors motivating differences between the structures of Čapek's various texts preclude any broader generalizations to be made about his style. In each of his texts Čapek uses a different strategy.

Approach to style as a strategy may prove to be more systematic, as well as more general in its application than the approaches discussed above.

It is true that Čapek would never have written Zahradníkův rok simply by waving his magic wand and staring lovingly at the roses in his garden. Olga Scheinpflugová[101] comments on Čapek's work process, saying that he would spend

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[101]Scheinpflugová 1969, p. 187.

hours sitting in his study over half a page, crossing over words and sentences, chain smoking and chewing his pen-holder to tatters.

The fact that Čapek's style is what it is may be viewed as a combination of hard work and good luck, and it is only through a combination of hard work and good luck that one can determine the stylistic processes which Čapek employed in the creation of his works.

CHAPTER 4

UKRADENÝ SPIS 139/VII, ODD. C

The purpose of this chapter is to carry out a detailed

stylistic analysis of Čapek's story <u>Ukradený spis 139/VII,</u>

<u>Odd. C</u> from <u>Povídky z jedné kapsy</u>.[1]

Colloquial and poetic language will be considered as

the variables forming the object of concentration because,

as has been shown in Chapter 3, the two are directly related

to the linguistic structure of all of Čapek's mature works.

Style will be seen as the author's strategy employed during

the creation of the story and the aim will be to describe

the stylistic processes employed and to determine the

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[1]Čapek 1973, pp. 52-58.

linguistic operations carried out. For this kind of
analysis to be meaningful, it is mandatory that the text be
considered as a whole.

1. Colloquial Language

Colloquial language is a complex linguistic
phenomenon. It acquires various modes depending on social
differentiation of language as a result of activities of
social filters (i.e., imposition of non-grammatical social
conventions on possible linguistic structures). The system
generally referred to as Common Czech is the result of the
activities of these filters. But various modes of spoken
Czech also depend on individual filters, which is to say
that there exist personal idiosyncratic preferences as
attitudes of individual speakers toward language and
grammar. The only quality of oral speech that can be
generalized is its inherent subjectivity, expressivity and
spontaneity. This is grammatically manifested as relaxed
syntactic coherence, parataxis, reduced temporal and causal
exactitude, redundant use of demonstrative pronouns, fast
changes in sentence modality, etc. "Oral speech" in a
literary work, while necessarily an artificial construct, is
designed to preserve these linguistic features, but the
purposes and aims of creating the illusion of oral speech in
the structure of a work may vary. Whereas in Povídky z
jedné kapsy oral speech devices serve as a means to an end,

in _Povídky z druhé kapsy_ experimentation with oral speech devices seems to be an end in itself, as Čapek himself suggests:

> "In <u>The Tales From The Other Pocket</u> I was attracted
> by a literary motif — the problem of colloquial
> speech: I wanted to test the potential of the spoken
> language which would express all shades."[2]

While investigating colloquial language as employed in the story under consideration from <u>Povídky z jedné kapsy</u> (<u>Ukradený spis 139/VII, Odd. C</u>), one of the aims will be to discover the ends and purposes toward which the various colloquial language modes have been used. All linguistic levels (semantics, syntax, lexis and phonetics) will have to be considered, with syntax forming the major area of concentration.

2. Poetic Language

Poetic language is likewise distinguished by its subjectivity and individuality. As was pointed out in Chapter 3, Čapek has contributed toward establishing the modern Czech poetic norm by adapting the artificial nineteenth-century poetic structure to a more natural prose-like structure while preserving the poetic features typical of old Slavic folk narrations, ballads and poems (e.g.,

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[2]Čapek 1959, p. 95.

repetition and contrast). As Doležel says, the structure of Čapek's texts is governed by the twentieth-century "poetic principle" of drawing attention to the "verbal sign" itself.[3]

Poetic language is therefore closely connected with the aesthetic aspects of any text. The significance of context and text as a whole should again be emphasized at this point: for, if a verbal sign is to draw attention to itself, it must stand out in its environment and contrast with any other signs (devices) used. In investigating poetic language, the areas of concentration will be lexis and semantics (imagery), syntax (parallelism) and phonetics (rhythm, euphony and intonation).

3. Methodology

a. Method of analysis

The procedure employed in the analysis of the story will consist of the following five steps:

(1) First of all, the content of the story will be summarized as a conceptual organization of the semantic givens.

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[3]Doležel 1973, pp. 97,111.

(2) Hypotheses as to the symbolic meaning of the text will be presented and related to the philosophical outlook of the author.

(3) The strategy (filter) employed by the author will be outlined and the organizing and ordering principles determined. The strategy will be seen as constituted by a number of tactical steps (stylistic and linguistic operations) specifying processes for showing meaning-expression relatedness.

(4) The narrative structure of the text will be described as the organization of dialogues and monologues and related to the main aspects of the strategy. Types of devices will be described with focus on colloquial and poetic language.

(5) The results of the analysis will be summarized and the stylistic tendencies delimited.

b. Terminology

Most of the terms and concepts which will be used have already been introduced in the previous chapters of this thesis. However, for the sake of clarity and coherence,

they will be summarized here. In addition, other concepts and terms which will be encountered in the process of analysis will also be defined.

    (a) <u>Narrator</u>. Lubomír Doležel's typology of the narrator will be used throughout the analysis.[4]

    (b) <u>Actant</u>. A term used instead of the traditional term narrator/character when a distinction between the two is not required. This term will be used throughout step (1) of the analysis. Elsewhere it will be used to indicate that the <u>dramatis persona</u> in question may assume either role in the process of the story-telling.

    (c) <u>Focussing and blocking</u>. Two processes which have emerged during the analysis. They relate the topic-comment partition at the conceptual level of the text to the arrangement of the narrative structure as monologues and/or dialogues, and are deducible from the changing quality (syntactic, lexical and phonetic) and quantity of the latter.

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[4]Doležel 1973.

(d) <u>Blocked topic</u>. The product of partial or complete deletion of implied concepts in the narrative structure. Blocking of the topic is accomplished by gradual focussing on comment. (It is Čapek's favourite suspense and paradox-producing device).

(e) <u>Flashback monologue</u>. A monologue which depicts the pre-history of a plot as the sequence of events which precedes the mainstream of events being narrated. That is, if the fictional time progress in a story is TIME X, then the time progress described in a flashback is TIME pre-X.

(f) <u>Telephone monologue</u>. A device used amply in present-day cinematography and also in literature (specifically in <u>Ukradený spis 139/VII, Odd. C</u>). In a literary text, it may be defined as a product of deleting in the narrative structure the conceptually-present other participant in a telephone conversation. As a rule, it is not very informative, but it is attractive in its linguistic structure (e.g., fragmentary sentences, exclamations, interrogations, repetitions of lexical items)

Its main purpose is to keep the reader in suspense.

(g) <u>Colloquial syntactic deletion</u>. A deletion as a result of emotional or intellectual hesitation or excitation, e.g.

anacoluthon - a disturbance of the regular formal syntactic connection of an utterance, especially between the beginning of a compound sentence and its end. It is typographically marked as "-" or "..."

aposiopesis - stop-short sentence, pull-up sentence; a sudden stop disturbing the linear sequence. It is usually marked by a period or comma, but it may not be typographically marked at all. The deletion of concepts can only be inferred from the context.

asyndetic coordination - conjunctionless connection. Typographical markings in Čapek's texts include both commas and semicolons.

(h) <u>Conceptual structure symbolism</u>. The basic
relationships between semantic givens:

Set membership: Inclusion: (x, (y))

Association: (x,y,...,z)

Identity set: (x (y,z,...,w))[5]

(i) <u>Abbreviations</u>. The abbreviations listed below
will be used in the analysis for conciseness.
In addition, actants will often be identified by
the first (capitalized) letter of their names.

N — narrator

M — monologue

FM — flashback monologue

TM — telephone monologue

DIM — direct interior monologue

Combinations of the above abbreviations and the
first letters of actants' names will also be
used, e.g., HM will refer to a monologue
attributed to actant Hampl.

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[5]usually referred to as a tautology.

4. Povídky z jedné a z druhé kapsy

Povídky z jedné a z druhé kapsy is a collection of
short stories divided into two volumes: Volume 1, Povídky z
jedné kapsy and Volume 2, Povídky z druhé kapsy. All
stories included in this collection were originally written
as newspaper articles during the years 1928-29. Čapek wrote
one per day, and only later were they published in book
form. He first intended to name the book "Povídky nahlas"
(Spoken Stories) because, in order to achieve " a lively
freshness of a spoken word",[6] he would proof-read them
aloud. This statement of Čapek's would point to the
significance he attached to the intonational and rhythmical
qualities of these texts.

All the stories included in the collection are
detective stories, but the detective genre projects itself
into the individual stories in various ways, depending on
how the author solved the relation character-action in each
story.

Generally speaking, in Povídky z jedné kapsy emphasis
tends to be on the action, the detective plot attracting the
reader's attention more than the individual characteristics
of the actants participating in the fictional events. The
presence of a subjective Er-narrator[7] is prominent, the

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[6]Čapek 1959, p. 96.
[7]See Doležel 1973, pp. 78-112.

characters' discourses being presented in the form of dialogues and/or monologues. Each character, however, may occasionally assume the role of a personal Ich-narrator.

In Povídky z druhé kapsy, actants are identical with personal Ich-narrators, and pass on the narrative relay to one another in a fictional debating circle of listeners/potential story-tellers. The story attributed to each narrator/story-teller is formally presented as a monologue, with each narrator addressing the listeners. The objective of the stories included in Povídky z druhé kapsy is to create the illusion of personality by differentiating the languages of the narrators and, consequently, the detective plot and/or action is less important than in Povídky z jedné kapsy, which is, of course, due to Čapek's intention to experiment with oral speech devices.

5. The Analysis of Ukradený spis 139/VII. Odd. C

Ukradený spis 139/VII, Odd. C belongs to Povídky z jedné kapsy and is a short story with a detective plot sharing the general features of all stories in this volume. A detective mystery provokes absurd action, and, as in a puzzle, a situation just as paradoxical and impossible is produced. In the narrative structure, emphasis is laid on dialogues expressing the actants' reactions to the mystery, the "absurd plot" being presented in an intriguing and

amusing way so that the process of the story-telling and the creation of suspense and denouement is more important than the detective case of burglary itself.

The story is told as experienced by its main actant, Colonel Hampl, and in the manner of all the main actants viewing the events so that no objective perspective of the plot exists. Two basic views, which may be termed "pseudo-plots", are compared and supplemented by a subjective "overview" intimated to the Er-narrator of the story, N1, who not only intensifies the information given in the monologues of the other main actants, but is engrossed in their mental processes (mainly Hampl's), depicting their psychological reactions and motivations to a greater or lesser degree. All actants are movers (shifters) of the action, but at the same time, the characters of some of them are depicted in the process of the story-telling.

As indicated in Section 3, Čapek's philosophical outlook will be considered in the analysis of the text.[8] Čapek's personal opinion as to the reflection of his philosophy in his works is:

> "In all my works I keep rattling off two half-moral, half-noetic themes. The first is the negative theme of Pilat: What is the truth? The second is positive: Everyone is right."[9]

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[8] discussed in detail in Chapter 3 of this thesis.
[9] Čapek 1959, p. 92.

One should perhaps mention in this connection that Čapek's idealistic world vision is a logical extension of the second theme: everyone is right. If everyone is right, everyone is good, whether detective, criminal or policeman. It appears that Čapek's idealistic love of the universe is the generator of his poetry, whether rhythms and tones or imagery.

a. Semantic givens

The content of the story will now be summarized, with emphasis on the basic conceptual groupings. The story may be divided into seven conceptual units, the first symbolizing mobilization and the last, demobilization. These units will be called PARTS, and are numbered I through VII. They are chronologically ordered with respect to fictional time progress in the story.

The following main actants participate in the fictional events (ordered as they appear on the scene):

N1 - subjective Er-narrator, sensitive and involved
cameraman, good linguist and strategist,
a type of poetic composer and a set
conductor

H — Karel Hampl, Colonel, eldery, complex
psychological case and a multi-
dimensional character, unable to act in
critical situations, idiosyncratic
linguistic type

V — Vrzal, Lieutenant Colonel, agent provocateur
(understood as a textual device),
military intelligence

P — Pištora, inconspicuous agent, linguistic type,
can easily be set by alcohol, folk
story-teller, ready to act in critical
situations

Auxiliary actants: boss, wife, servant, Andrlík,
choir of interlocutors, others

PART I

At 3 a.m. Colonel Hampl phones military
headquarters to mobilize Vrzal and two of his
men.

PART II

TIME: (X(4 a.m.)), (pre-X (days and nights before X))

PLACE: living-room or kitchen of a suburban house, possibly in Prague; larder in that house; around and outside the house

ACTANTS: N1, H, V, wife, servant, others

When Vrzal arrives on the scene, Hampl tells him about the theft of an important and secret military document (henceforth referred to as "the paper"). To distract the attention of possible international spies from the paper during that night, Hampl had put it inside a can of macaroni on the advice of his wife. At 2 a.m. the servant girl heard a thief in the larder who, however, vanished before Hampl had time to catch him. The essence of Hampl's agitated and interrupted narration may be symbolized as follows:

1. Boss gives H: (paper, holiday)

2. (can,(macaroni))

3. Wife causes: (larder, (can, (paper)))

4. Servant hears: (larder, (thief))

5. H discovers: larder

where: larder, can, macaroni, paper are inanimate and cannot move on their own accord. Evidence for (4)-(5): "...piksla

se spisy pryč. <u>A zloděj</u> taky pryč." (pryč(gone)) (p. 53)

Hampl's narration, accompanied by frequent cursing,
contains a great deal of redundant information concerning
the pre-history of the burglary, e.g., search of the hiding
place for the paper, Hampl's not having a safe, details
about Hampl's bed, etc. Vrzal interrupts Hampl's narration
by:

<u>Questions</u> as to:

1. the nature of the paper

2. the nature of the window in the larder

<u>Appeals</u> to Hampl to go on with the narration
(twice)

A cheerful <u>comment</u> on the <u>topic</u> of Hampl's
<u>overweight</u>

Questions (1) and (2) are posed before Hampl mentions the
cause and the fact of the burglary, respectively. The
following questions, (3)-(6), are posed after Hampl finishes
with his narration:

3. anyone's possible knowledge that the paper
was in Hampl's home

4. where was the paper being put in the can
("kdepak jste to dávali do té plechovky?", p.
53)

5. where was the can during the action of (4)

6. who lives in the house opposite

Despite Hampl's superordinate military status, in his
emotional state he is unable to act, which escalates his
cursing and causes him to view Vrzal as some kind of
"Sherlock Holmes". In answering Vrzal's inquisitive
questions, Hampl reacts so as to please him, expressing
aloud his pre-thoughts (after question (2) - he thought of
the Sázava case,[10] but not of the window in the larder, and
after (3) - no one could have known that he put it in a can
of macaroni); confused speculations (after question (3) -
spies are villains, they sniff out everything; no, they are
clever people like Vrzal). Hampl's speculation (after
question (6)) leads him to his pseudoplot, viz., that the
Jew living in the house opposite is a possible link.

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[10]Sázava case: a famous spy case which happened in 1927. See
Čapek 1974, p. 666.

Note: Vrzal's provocations result in a paradox: the thief apparently did not steal anything, no one stole the paper, but neither the can nor the paper is in the larder.

At this point Vrzal expresses a desire to see the larder. Eagerly led there by Hampl, Vrzal notes that the window had been forced open by a rather primitive method (chisel) by someone. Meanwhile, Hampl shouts at the servant and curses the people who cannot make windows. Vrzal decides to collect further data elsewhere and advises Hampl not to tell anyone about the stolen paper, and to tell the servant that the thief only stole some cans of food. Hampl pleads with him to find the paper, and is subsequently left to his despondent and hopeful contemplations, angrily rejecting his wife's repeated offers of food and loudly affirming his pseudo-plot.

Note: A further paradox: according to Vrzal, the paper _was_ stolen. However, there is no textual evidence of Vrzal's desire to see the can. The spy, therefore, is not the thief.

PART III

Find paper! is topicalized

TIME: X in progress, pre-X, X expands in Hampl's fantasy and dream

PLACE: in and out of the larder

ACTANTS: N1, H, P, choir of interlocutors

The bell rings and the Colonel answers the door expecting military officers who have come to arrest him. But instead, a funny-looking little man with squirrel-like teeth and carrying a bowler hat enters. He introduces himself as Pištora from the Police Commissariat, ignores Hampl's rude question (Co chcete?"), and says: "Prý vám tu vykradli špajz. Tak už jsem tady" (p. 55). PART III follows a dialogue on two topics: the lost paper vs. the burgled larder. Pištora continues in colourful Common Czech how he found out about the burglary (from the servant). Under the influence of Vrzal's advice and owing to his confusion (find paper! , the thief stole (cans, (food))), Hampl tells him in bitter irony that only one can with macaroni in it was stolen, and that the whole case was trivial. Pištora does not notice the tone of Hampl's voice, and that leads him to the generation of his pseudo-plot. He comments on the strangeness of the case, ignores Hampl's bitter and confused comments, and demands to see the

larder. In the end Hampl unwillingly leads him there,
tersely remarking on Pištora's deductive elimination method
of investigation and his conclusions (idiosyncratically
narrated by the latter during his joyful examination of the
larder: the chisel method of break-in is near evidence that
criminal Andrlík committed the theft since Pepek, the only
other on the list of criminals using this method, may be
currently in jail). Pištora takes Hampl's sarcasm
seriously, presents a re-examination of his deductions to
Hampl, and exits to see Andrlík. Hampl sends sarcastic and
angry regards to Andrlík and stays with his agitated
thoughts directed at the incompetence of the civil police.

Note: Find Andrlík! is topicalized, but immediatelly
negatively commented on. On the level of the
narrative structure, the juxtaposition of the two
pseudo-plots results in a contradictory combination
of suspense and denouement.

Pištora's deductions in the larder may be symbolized as
follows:

1. if (larder, window, chisel) then (X (P, A))

2. (X ((A)/(may be P)))

3. if (larder, window pane) then (X (D,L,N,H,K))

4. (X (may be A))

5. H: ?!

6. if (window, chisel) then (X (M)) but ~(X,larder)

7. Find A!

where P = Pepek, A = Andrlik, and other capitals stand for
the names of criminal subjects.

Hampl's negative comment on the topic makes him
remember the military police. To alleviate his fear by
taking the action of talking, he decides to phone Vrzal
(change of topic), and convinces him that a reward of 10,000
crowns out of his own pocket will be given to whoever
catches the thief. Exhausted by this act, Hampl fantasizes
while falling asleep about the thief-spy and about three
hundred Pištoras saying: "Ve jménu zákona. Pojďte se mnou a
držte hubu". (p. 56)

He is awakened from his dream by the door bell.
Pištora's teeth re-appear, announce themselves and say that
it was him. Hampl does not understand and Pištora explains
that X was A because (A ((A)/(P))). Hampl impatiently

expostulates that $\sim(X,A)$. Amazed, Pištora emphasizes idiosyncratically that it was indeed Andrlík who stole the macaroni from the larder, but adds that Andrlík found a mere piece of paper in the can. At this point, Hampl emerges from his stupor and gasps at the sight of the piece of paper.

Note: the contrasting of the two pseudo-plots and the emergence of a solution results in a scaled denouement of the narrative structure.

PART IV

TIME: X in progress
PLACE: kitchen or the living-room
ACTANTS: N1, H, P, wife (not quoted)

Confused and smiling, Pištora drags the piece of paper out of his pocket, the relieved Colonel snatches the precious document, spontaneously expresses his gratitude, summons his wife on the scene trying to introduce Pištora to her (he introduces himself - teeth), rejoicing, sends her away to bring cognac and offers the drink to Pištora. The latter emphasizes to the wife that the can was at the Police Commissariat, but is interrupted by Hampl's joyfully cursing the can, calling Pištora endearing names, toasting him, and

asking how he found the paper so fast.

PART V

       TIME: X in progress, pre-X

       PLACE: kitchen or the living-room

       ACTANTS: N1, H, P, (A (quoted by Pistora))

Pistora mentions how simple the case was, and starts narrating about the routine methods of the police explaining the idea to Hampl, where (idea (X,Y,Z,A,B,...,X)). He talks about burglars of attics and safes, thiefs of handles, wires, beer pipes, having first re-emphasized the case of the larder. Hampl reacts by (1) asking about espionage cases (Pistora notes that spy subjects do not belong to his grammar base and proceeds on the topic of handles), and (2) condemning Pistora's subjects - burglars of safes who are currently in jail. Pistora politely drinks, summarizing briefly at the end the trivial act of "capturing" Andrlík and how he found the paper so fast. Hampl expresses his compassion with Andrlík who has to go to jail for a year.

       Note: Pistora's grammar changes somewhat in the

       course of the story: if (object, place, instrument)

       then (X (multiple subject)) tends to become

(multiple subject (object, place, instrument)).

PART VI

TIME: X in progress

PLACE: unchanged

ACTANTS: N1, H, wife (not quoted)

Hampl tells his wife about the money he gave Pistora, commenting that twenty crowns would have been enough for a "cookie" (tulipán) like him, and expresses relief over the end of the incident.

b. Paraphrase of the theme

Four hypotheses will be presented and documented by textual evidence. It appears that they are not mutually exclusive: they supplement one another, and the first three are in harmony, being conditioned by one another.[11]

(1) What is the truth? Truth is complicated and absolute truth does not exist

This meaning is expressed by virtue of the comparison

---

[11]For similar views see Branžovský 1963, Chapter 10, pp. 156-179.

of the two major viewpoints. The question of truthfulness

is explicitly raised, but never explicitly answered:

> Pan Pištora vykulil svá světlá očka. "Ale on
> (Andrlík) přece ukradl ty makaróny ze špajzu,"
> pravil důtklivě. "Už ho sbalili na komisařství.
> Prosím, ale já jsem se přišel zeptat — On Andrlík
> říká, že prý v té piksle žádné makaróny nebyly, že
> tam bylo jen takové lejstro. <u>Tak jestli je to jako
> pravda.</u>" (So if this is like it was true)
> "Člověče," vykřikl plukovník bez dechu," kde máte to
> lejstro?" (p.57)

As is evident, Hampl ignores the issue; only the subsequent

actions of Hampl and Pištora imply that half of the

statement was truthful, i.e., that the can contained the

paper. The fact that it had also contained macaroni is

never to be made explicit to Pištora. That truth not shared

is not the absolute truth is evident from PART VII: Hampl

assigns the term "cookie" (tulipán) to Pištora, but the

suitability of the term is never confirmed. Hampl's second

telephone monologue likewise indicates that only half of

Hampl's talk was truthful: he gave Pištora money, but not as

much as he had promised Vrzal (TM p. 56)

(2) <u>Everyone has his own view of truth and justice, whether
consistent or inconsistent</u>

This meaning is intimated to the actants:

(a) Andrlík's view of Pištora as interpreted by the

latter:

"Aha, povídá sotva mě zmerčil, to je pan Pištora skrz ten spajz. Pane Pištoro, to přece nestojí za to, dyť sem popad jen lejstro v piksle. Dyť já sem se musel zdejchnout dřív než sem něco namakal." (p. 58)

Pištora's view of Andrlík, as interpreted by the former:

"Ale vždyť je to vloupání," vycenil zuby pan Pištora (p. 58)

(b) Vrzal's view of the place and the instrument:

to rozštípne každý kluk" (p. 54)

Pištora's view of the same:

"No jo, řekl potěšeně, "vypáčil okno dlátem, tak to byl Pepek nebo Andrlík." (p. 55)

(c) Vrzal's question concerning the military police:

"to je <u>vojenská policie</u> ?" ptal se podplukovník Vrzal. (p. 54)

N1's diminuition of the two soldiers: Venku před mříží čekali <u>dva vojáčkove</u>. (p. 54) (immediatelly preceding the first example above)

Inconsistency of view is prominently evident in the changing

attitude of the main actant, Hampl. He proceeds from the
intellectual conviction that the military police are always
right and that everyone else, especially odinary people,
should be taken with a grain of salt. However, his
experience proves to the contrary. Hampl accepts this
emotionally, but not intellectually.

> (a) Pištora: "prý vám tu vykradli špajz"
>
>   Hampl: "A co je vám po tom." (p. 55, PART III)

> (b) Hampl to Pištora:
>
>   "Človíčku zlatý...ale drahý pane Pištoro."
>
>   (p.57, PART IV)

> (c) PART VII of the story (p. 58)

(3) All people, whether military officers, policemen or criminals, are basically human

Any nerve-wracking incident is trivial in comparison to
the ideal of the preservation of sanity of ordinary life
which should be as peaceful and harmonious as possible.
This meaning is most prominently expressed by N1 in his
frequent use of diminutives, expressions mitigating the

contrasting views of the other actants and in the use of

poetical devices (to be discussed later), especially in

depicting Hampl's inner world:

"Ale místo důstojníků vešel zrzavý člověček s
tvrďáskem v ruce a vycenil na plukovníka veverčí
zuby." (p. 55)
"Pan Pištora vykulil svá světlá očka." (p. 56)
"...Toho rána seděl plukovník Hampl jako hromádka
neštěstí." (p. 54)

This meaning is also expressed by the characters themselves:

Pištora: "Božíčku, to nic není'...vždyť' to nic
nebylo"

(p. 57)

Hampl: "to nestojí zo to" (p.55)

PART VII where Hampl associates Pištora and
"tulipán", rather than using an expression in
accordance with his military cursing style, and
dismisses the whole incident with relief.

Hampl offering coffee to Vrzal, leading Pištora to
the larder, however unwillingly.

(4) The story may be viewed as a parody of the traditional
"whodunit"

It is based on semantic and lexical ambiguity,

manifested in the various manners of reference to the

subjects, objects and instruments of action, as well as to

the actions themselves; in ignoring the logic of inclusion

relationships; in comments preceding their topics

(especially in PARTS III and V) in the general disturbance

of the topic-comment partition whether concerning motifs or sentences or their parts (especially PART III.)

    (a) <u>subject of the action</u> (association becomes

        inclusion)

        The following are some of the references made

        for "burglar":

        "Tak prosím, byl <u>to on</u>" (P)

        <u>Kdo</u>? (H)

        No přece <u>Andrlík</u> (P)

        Pane plukovníku, to rozštípne <u>každý kluk</u> (P)

        ...měl dojem, že ted' aspoň má sám podíl na stíhání toho <u>zatraceného zlodějského špióna</u> (N1)

        Pištora's tautological typologies:
        (X (A,B,C,...,X))

    (b) <u>object</u> (inclusion becomes association), e.g. the

        paper

        "Víš co, dáme <u>to</u> do <u>plechové piksly od makarónů</u> a schováme <u>to</u> na noc do spíže (wife)

        <u>To</u> nestojí za <u>to</u> (H and P)

        ukradli jenom...jenom <u>krabici s makaróny</u> (H)

        Člověče, kde máte <u>to lejstro</u> ? (H) Plukovník mu vytrhl z ruky <u>drahocenný, pomačkaný spis číslo</u>

139/VII.Odd. C[12] (N1)

<u>Zatracená věc mizerná svinská pitomá nerádná.
Potvora jedna zlořečená</u> (H)

Paradoxes created by "as ifs" and half-truths:

(a) Hampl <u>lost the paper</u> : (H to V): "ale

poslyš, ty přece <u>ten spis najdeš</u>, že?" (p.

54)

(b) Andrlik <u>found the paper</u> in <u>the can</u> :

(P): On Andrlík říká, že v té piksle žádné
makaróny nebyly, že tam bylo jen takové lejstro
(p. 57)

It is not surprising, therefore, that Hampl

shows compassion with Andrlík's having to go to

jail.

(c) Andrlík took <u>a paper</u> in <u>a can</u> :

(P(A)): dyt' sem popad (took) jen lejstro v
piksle. Dyt' já sem se musel zdejchnout dřív než
sem něco <u>namakal</u> (I had to run away before I
could <u>steal</u> anything) (p. 58)

(d) Pištora found the thief, but the thief is

not the spy, which confirms Hampl's initial

hypothesis, but is contrary to his dream

---

[12]The first and only direct reference to the topic of the
story and its title was made by N1.

vision.

(e) Andrlík stole the macaroni (see (b) above)

(f) No one stole the paper

(no textual evidence for positive proof).

What is logiclly implied, of course, is that

no one wanted to steal the paper.

(g) The paper was stolen

(Vrzal's advice to Hampl, p. 54; the title

of the text).

(h) The paper was found: (H):

Jen když se ten zatracený spis našel (p. 58)

- symbolizing the closing statments.

(i) It is never explicitely stated that the can

had been removed from the larder. (no

textual evidence for positive proof).

(j) Yet the can is miraculously present at the

Police Commissariat. (Pištora to wife, p.

57)

The theme of the story could therefore be very easily

paraphrased as a "whodunwhat".

c. Strategy and Organizing Principles

The author's strategy and language tactics will now be specified and the organizing principles governing the structure of the text will be determined. As is apparent, the aim is to mislead the reader from objectively viewing the plot, to create paradox, suspense and a series of minor tensions and denouements, to evoke emotion and to induce thinking and, last but not least, to provide an aesthetic exprience. The pivotal basis of the global strategy is seen as constituted by the three aspects named below:

    (1) conduct and guide the contrasting and comparison
        of two main viewpoints of a case of burglary

    (2) characterize Hampl and Pištora

    (3) provide an aesthetic balance (degrees of
        intensity), and hold the balance of power

As mentioned above, N1's attitude to the fictional events is that of a subjective overview and is dominated by the idealistic plane of vision. Not only that he helps in

characterizing Hampl using his language to do so, he also uses his emotionally charged language to describe some of the actions and to comment on the content of the other actants' monologues. Thus, he adopts his own view through their subjectivity, that of a balance of the contrasted and paralleled viewpoints. The narrative form through which this is achieved has been described by Doležel[13] as a specific kind of the subjective Er-form involving a simultaneity of extrospection and introspection. Examples of this technique, which has a highly aesthetic effect, will be given when discussing the narrative structure.

(1) The two main viewpoints are associated in the narrative structure with two leading motifs: the first is associated with the speculative motif of ignoring facts (a mysterious spy case), and the characters of Vrzal and Hampl have been chosen as its carriers. The second viewpoint, that of a routine police case, pertains to the pragmatic common-sense motif. The servant, Pištora and Andrlík are the carriers of the second motif. The two motifs carry the respective pseudo-plots and are derivable from the semantic ambiguity of the object actually stolen from the larder: the can. This kind of ambiguity is brought about by ignoring the logic of inclusion relations through the medium of Vrzal's provocations. Only in particular contexts does the can

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13Doležel 1973, p. 106.

acquire its two aspectual meanings: a can <u>containing a</u>
<u>military paper</u> and a can <u>containing macaroni</u>. The first set
of characters — Vrzal and Hampl — are at the same time
instrumental in generating the second viewpoint, pseudo-plot
and the second context.

The strategy is governed by two organizing principles:
progressive ambiguation and progressive disambiguation. The
two proceed in opposing directions, intersect, and form
unity by holding together the parts and episodes of the
story. Hampl — as the main actant — is the unifying agent
by means of which the first (ambiguation) principle is
intensified and through which the opposite of the two is
constituted. The unification of the two principles —
ambiguation and disambiguation — is implemented on the
conceptual level by virtue of the governing linguistic
system assigned to Hampl — that of associative grouping —
manifested in the narrative structure as fragmentary syntax
of Hampl's monologue which is preserved throughout the
narration.

From the point of view of the conceptual construction
of the story, the characters of the wife, servant and
Andrlík are very important: Wife is the cause, Vrzal is the
provoker of both viewpoints and the servant and Andrlík are
mediators between the two viewpoints. However, they figure
as secondary characters in the narrative structure, their

linguistic idiosyncracies not being greatly developed.

In PART II, ambiguation is associated with the speculative motif and disambiguation with the pragmatic motif. On the level of the conceptual structure the increased ambiguation is apparent as a chain reaction of causal operations and fast re-groupings of sets (inclusion, association) (see previous subsection, hypothesis (4)). This is recognizable in the narrative structure as a fast sequence of question/answer/appeal correspondences, as transitions between monologues of the actants, and as deletions of logically implied concepts, such as questions which Vrzal obviously ought to have asked. One may say that every ambiguating step triggers off a disambiguating signal which provokes and escalates ambiguation. An example from the beginning of the story (PART II, p. 53) serves as evidence:

> No tak druhu noc mně žena poradila: Víš co, dáme to
> do plechové piksly od makarónů a schováme to na noc
> do spíže. Já spíž na noc zamykám a klíč beru k
> sobě, povídá žena - my totiž máme takovou strašně
> tlustou služku, která všechno sní. Tam to nebude
> nikdo hledat, že? No dobrá, to se mi líbilo.

In the above passage, služka indicates the pragmatic motif, viz., disambiguation. Vrzal's anticipatory question follows immediatelly:

"Má vaše spíž dvojité okno nebo jednoduché?",
přerušil ho podplukovník Vrzal.

In this case, Vrzal epitomizes the speculative motif, that
of ambiguation. The ambiguation is further intensified by
Hampl's taking Vrzal's cue:

Hrom do toho...(N1)...to mě nenapadlo. Jednoduché
okno.

With Pištora's appearance on the scene in PART III, both
ambiguation and disambiguation are brought into sharp
focus. This is because Pištora as a carrier of
disambiguation is assigned at this point a linguistic system
representing a combination of two sets: the first is
parallel to Hampl's associatively grouped structures and the
second is a contrasting identity set. The result is a
confusion of Pištora's and Hampl's linguistic systems,
recognizable in the narrative structure as Pištora's
idiosyncratic Common Czech with redundant use of deixis and
nominal enumerations which sharply contrast with Hampl's
broken syntax and his semantics.

The intersection of the principles of ambiguation and
disambiguation is accomplished in PART III as follows:

(a) The ambiguation is opposed to disambiguation end
    is intensified immediatelly after Pištora's

appearance; the two principles collide and the collision results in a close juxtaposition of the two respective viewpoints, as well as the two contexts representing the two motifs associated with the viewpoints. New ambiguity is generated as Pištora's pseudo-plot by the mingling of the linguistic systems of the two main actants.

(b) The opposition ambiguation-disambiguation is neutralized in Hampl's fantasy and dream, which results in vagueness and a near-circular ambiguity. One may say that the members of the three conceptual sets (association, inclusion and identity) merge and are re-organized. This is carried out as an allegoric transference of the two leading motifs, and the re-organization is accomplished by N1's skilfully conducting the event by using his own linguistic means to symbolize the identity of all views (metaphor, personification, etc.)

(c) During the denouement, a new opposition ambiguation-disambiguation emerges, which is manifested as a brief reversal of the linguistic systems of Hampl and Pištora, as a cancellation

of the two respective pseudo-plots, and as the pragmatic motif being assigned the ambiguating role:

H: Clověče, kde máte to lejstro? (deixis)
P: V kapse...Kampak jsem to - aha. Je to vaše?
(fragmentary syntax) (p. 57)

PART IV, which symbolizes a brief identity of the two main viewpoints, represents at the same time the cross-over of motifs and the reversal of the principle ambiguating role in the remaining parts. The pragmatic motif, with Pištora as its main carrier, has assumed progressively the ambiguation role, manifested linguistically as increasing tautologies and as an affirmation of Pištora's grammatical system being governed by identically grouped structures. In the narrative structure this results in a poetic metonymy:

"Ale mosazné kliky, to je Čeněk a Pinkus." (p. 57)

Pištora's progressively ambiguating role also produces his two contraditory, yet parallel quotes of Andrlík (given in the previous subsection) and his more colloquial idiom which Hampl is not ready to accept. (interrogatory sentences on the part of Hampl contrast with the relaxed hypotactical expression of Pištora).

One may say, therefore, that the narrative structure of

the text is being ordered according to the principle of
contrary parallelism. This is manifested in the text as the
fragmentary nature of paragraph and sentence construction,
in the contrary and parallel arrangement of dialogues and
monologues, and in contrasts and parallels on all linguistic
levels (semantics, syntax, lexicology, phonetics).
Intensification may be seen as the superordinate principle
imposed on the structure generated by N1's filter.

Some examples of parallels and contrasts will be given
here, and other ones will be pointed out when discussing the
narrative structure:

(a) Syntactic and lexical parallelism (Pištora's
    intensification of the case of Andrlík):

    ...ale Pepek snad sedí (PART III , p. 55)
    Pepek je totiž na Pankráci (PART III, p. 56)
    ...ale Pepek teď kroutí dva měsíce na Pankráci
    (PART V, p. 57)

(b) Contrasts and parallels on the lexical level:
    The words "can", "paper" and "larder" acquire
    different symbols depending on the actant's
    attitude, e.g., "larder":

H: spíž, spížka
P: špajz
N1: malá komůrka

(c) Contrasts and parallels on the phonetic level:

(i) repetitions: H & N1: "Čert vem pikslu,"

burácel blaženě plukovník (p. 57)

P: "Děkuju, ale já moc nepiju" (p. 57)

(ii) accumulation of contrasting phonetic symbols

in Hampl's cursing passages which bear

rhythmical and euphonic character:

Zatracená věc mizerná svinská pitomá
neřádná. Potvora jedna zlořečená. (p. 52)

The absence of commas in the cursing phrases

indicates that they are to be considered as

one rhythmical unit.

(2) As has been demonstrated, the contrast and comparison of

the viewpoints is partially accomplished in the narrative

structure by contrasting and paralleling the language

systems of Hampl and Pištora in order to show that the

combination of the two "languages" results in ambiguity and

inability of the two to communicate with one another. That

both Hampl and Pištora may characterize themselves by their
language stems from the fact that they are assigned in turns
the roles of personal Ich-narrators. It is through this
that their specific linguistic idiosyncracies can be
developed. Two different imitative modes of spontaneous
colloquial language are employed for the purpose of
differentiation of viewpoints and personal characteritics,
each of the linguistic modes having a different underlying
"grammar base". Thus not only the social backgrounds of the
two actants are symbolized (military language versus
detective thief slang), but the illusion of personal
attitudes of the two actants to language is likewise
generated (subjective vulgar semantics of Hampl versus
frequent use of polite expressions and idiosyncratic
rhythmical syntax on the part of Pištora).

As mentioned above, the illusion of Hampl's character
is also created by N1 in the process of the story-telling as
an indication of the nature of Hampl's changing attitude
toward the fictional events. N1 controls Hampl's stream of
consciousness using cultivated literary Czech to depict his
silent deliberations, feelings and hectic associations of
his perturbed mind, whether conscious or unconscious. N1's
language sharply contrasts with Hampl's own. It is
distinguished by its melodious lyrical tone, frequent use of
syntactic parallelism and other figures of speech.

(3) Since N1 is the superordinate actant (hierarchically above all other actants), his characterizations of Hampl may be said to be but high concentration of his Er-form in those parts of the text where the dialogues and monologues of the other actants are absent. It is in these passages that the lyrical tone becomes most prominent and N1 achieves the greatest mastery, his extrospective/introspective Er-form having the opportunity of fuller development. The secondary purpose of N1's lyrical passages is to slow down the action, thereby prolonging the suspense.

Colloquial and poetic language modes are employed in the text both to serve the contrasting and comparison of the viewpoints and to characterize the two main actants. They are employed purposefully in strategic points of the story to attract attention to themselves and away from any objective view of the plot, which creates the suspense. Pištora's metonymy, N1's metaphor, Hampl's cursing, etc., are semantic keys and by no means unnecessary decorations. By drawing the reader's attention to the devices, the characters of Vrzal and the servant, strategically important for the conceptual plot, recede from focus. The colloquial language and the poetic language devices may be seen as objects of language tactics and operational instruments of the global strategy.

d. Narrative Structure

The narrative structure will be described as a linear arrangement of blocks of the actants' dialogues and monologues. Throughout the story, the single monologues attributed to Hampl, Vrzal and Pištora are typographically offset by quotation marks to differentiate them from N1's monologue (which is always in the past tense). N1 is a subjective Er-narrator and the narrative form is typical of simultaneity of extrospection and introspection.

PART I

1. N1M - setting, dramatic introduction
2. Hampl's TM1

This part of the story is one the keys to its strategy. It may be viewed as the motto of the story because it condenses its essence: the sound of the telephone bell anticipates the sound of the doorbell; both signal the points of the intensified opposition of the two organizing principles (ambiguation and disambiguation) as manifested in PART III. Hampl's words printed in italics, e.g., _ovšemže_, _eno_, spell his attitude toward Vrzal; the italicized clause _člověče, po tom vám nic není_ is a leitmotif of Hampl's

attitude toward ordinary humanity (the very phrase being referred to when Pištora appears on the scene). The words *ihned* and *hned*, as well as the structure of the TM, spell the tactics of HMs throughout the text. *Ted' v noci* and *at' si vezme auto* anticipate N1's subsequent depictions of Hampl's dynamic contemplations and fantasies of fast cars. And finally, the whole telephone monologue as *incipit in medias res* signals the intent of narrating the story as emotionally experienced by Hampl. TM1 may be schematized as shown in Fig. 1.

PART II

The dialogues and monologues of PART II occur in the following order:

(1) coversation episode

(2) action episode

(3) conversation episode

(4) inner-action episode (identical with N1's
     solo monologue, N1 SOLO 1)

(5) conversation episode

OPERATIVE DEVICES (STRATEGIC SIGNALS) ↔ (EPICAL) ACTION

urgency of mobilization

subjectivity   ↔   objectivity

mobilization of idiosyncratic   colloquial syntax
linguistic means

simultaneity   successivity
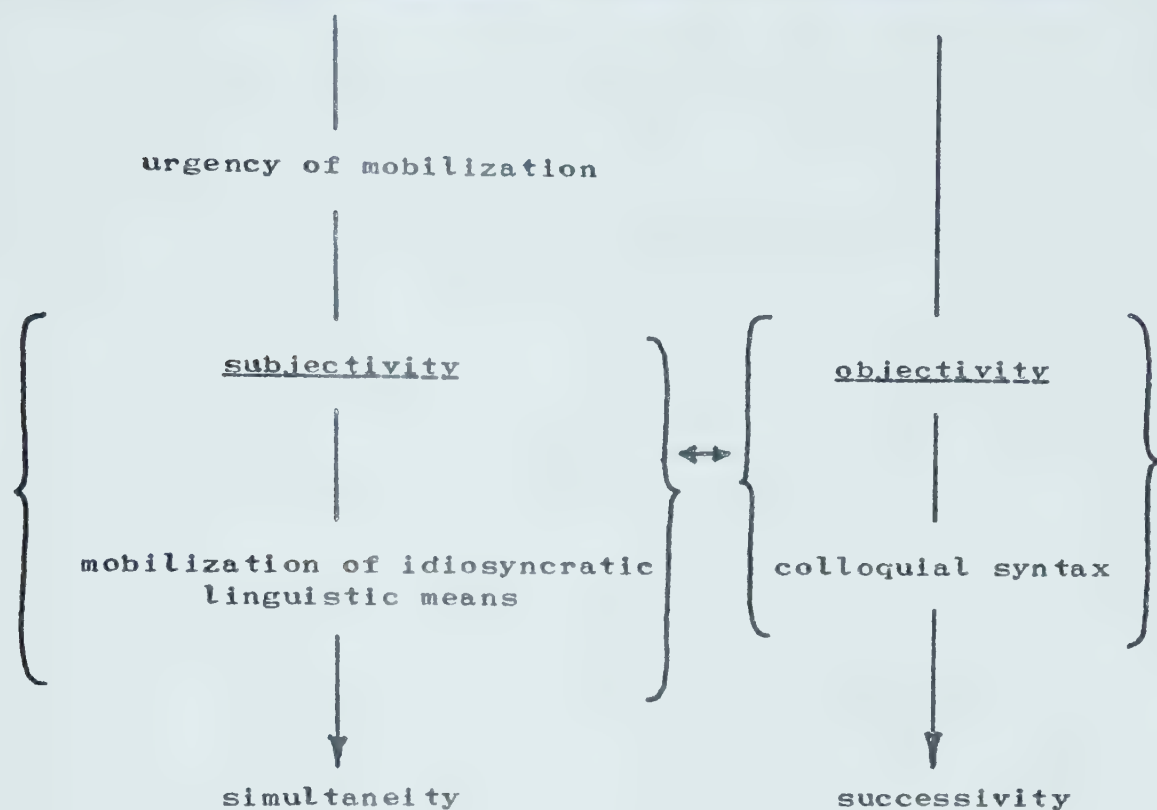
Tady plukovník Hampl z
generálního štábu...ihned
...no ovšemže...človeče,
po tom vám nic není...hned.
Ano, ted' v noci. Ano,
at'si vezme auto. Tak
honem, hergot (N1: A dost)

Pošlete ke mně...dva
muže z vojenské policie
a vzkažte pro pod-
plukovníka Vrzala z
informačního oddělení...
aby ke mně přišel.

Fig. 1. Schematization of TM1 (↔ symbolizes tension)

N1 is superordinate in (1)-(3) and (5), frames PART II and is linearly ordered within it. It has the following roles:

(a) to specify the setting

(b) give indication of minute physical actions of H and V in (1)

(c) give Vrzal's view of Hampl and Vrzal's view of the house opposite in (1)

(d) to provide subjective guidance of the intensification of emotional content of dialogues in (1), (3), (5) and Hampl's and Vrzal's monologues in the action episode

(e) to narrate past action in (5)

(f) to provide intensification of action in (2)

(g) to cancel the character-action opposition and the opposition character-narrator in (4)

(1) Conversation Episode. The first conversation episode consists of a dialogue between Hampl and Vrzal which is a

quotation of the following monologues:

    (a) HM

    (b) Hampl's flashback monologue (HFM) in which
        Hampl becomes a personal Ich-narrator N2
        with a blocked control function. The
        blocking is realized by virture of VM and HM

    (c) VM which is ordered within (a) and (b)

HM introduces HFM, but is carried over to the end of the
episode after HFM is finished. HM and HFM are therefore
organized in both simultaneous and successive fashion.

Although N2's control function is blocked, the
representation and action functions are intensified. This
is realized as a vivid guidance of HFM: tak si to představ,
tak koukej, and by direct quotations of Hampl's boss, wife
and servant. Action is intensified by the shifting back and
forth between the historical present tense, past tense and
future tense, all three tenses depicting past actions to
symbolize the pre-history. The historical present tense
predominates. Dynamic verbs abound, e.g., žena běží...já
letím. The entire monologue is distinguished by rapid
rhythms, whether in the actual narration or in direct
quotations. Only the beginnings of the latter are marked

typographically (by colons) so that it is difficult to determine where they end and who said what.

In contrast, HM of the present action is distinguished by the predominant use of the past tense and static verbs to symbolize Hampl's mental efforts, and by the rhythmical and euphonic cursing. Both HM and HFM contain sentences of changing modality, paratactical constructions manifested as asyndetic coordination, (especially in HFM) and aposiopeses (in HM). In contrast to both HM and HFM, VM is linguistically uninteresting and lesser in quantity. Its main role is to prevent the pragmatic motif signalled in H monologues from acquiring significant structure.

The sense of mystery is created in the process of focussing on Hampl by:

(a) paradox of tenses (present tense for depicting past action and past tense for depicting present action)

(b) fragmentary and/or paratactical sequencing

(c) euphonic and vulgar lexical items

(d) qualitative and quantitative preponderance of H monologues and their ordering with

respect to one another, as well as with

respect to VM and N1M

N1's single monologues are ordered postpositively with

respect to the subordinate monologues they guide. Often

they are ordered within each single monologue guided. This

ordering enables a smooth transition between the single

monologues of Hampl and Vrzal and enhances the rhythm of

their conversation. Syntactic parallelism is used to

symbolize the identity of their viewpoints:

     "Aha, mínil podplukovník Vrzal a počal vypadat
     nadmíru povážlivě."
     "Tak dál," "Tak koukej," povídal zdrcený plukovník.
     (p.52)

The sense of mystery and suspense is also created by

opposition: a communication rapport between Hampl and Vrzal

on the one hand, and a near linguistic breakdown (semantic

and syntactic confusion) on the other (see Fig. 2).

(2) Action Episode. The examination of the larder is

distinguished by the absence of dialogue, although the

illusion of a dialogue is created by N1's intensifying the

action. Subordinate to N1 are VM and HM which are mutually

ordered within.[14] The strategic information given in HM as

----
[14]N1's superordinate status will be assumed henceforth.

COMMUNICATION RAPPORT ◄──────► LINGUISTIC CONFUSION

question/answer/appeal
correspondence

free associations

SUBJECTIVITY
(poetic)

Vrzal's

provocative

questions

OBJECTIVITY
(epical)

rhythm

euphony

intonation

colloquial syntax

tense paradox

flexible tense system

limited nominal system

confused typographical
markings

simultaneity

breaks in linearity

tak dál...tak koukej
tak dál...no co by bylo dál

...! ... ? ...

sakramentská věc. Zatracená věc
mizerná svinská pitomá neřádná
potvora jedna zlořečena

? can? thief? paper?

Fig. 2. Creation of Mystery

to the original location of the can in the larder remains
unnoticed because it is immediately followed by Hampl's
expressive shouting at the servant:

> "Tak pojď! Tudy, tudy," vedl ho plukovník horlivě.
> "Tady to je, na tom nejvyšším regále byla ta
> krabice. Mary," zařval plukovník, "tady nemáte co
> koukat! Jděte na půdu nebo do sklepa!" (p.54)

(3) <u>Conversation Episode</u>. This conversation episode is a
guided dialogue between Vrzal and Hampl, the three
monologues being mutually ordered within. Quantitative
preponderance of VM may be noticed. VM contains the
strategic information about the paper being stolen, but the
thief apparently only stole some cans of food. Despite the
high quantity of VM, this information remains out of focus
because the previous action of examining the larder was more
intersting, and because Vrzal as a character is static and
linguistically uninteresting. Hampl, on the other hand, has
already characterized himself by his language and has
attracted the readers's interest.

(4) <u>Inner-action Episode</u> (<u>N1's SOLO1</u>). All roles of N1 in this episode are recognizable as the cancellation of the character-action opposition and the opposition character-narrator, and as a concentration of the extrospective and introspective Er-form, and this kind of monologue will be referred to as an N1 SOLO monologue.

SOLO1:

Toho rána seděl plukovník Hampl jako hromádka neštěstí. <u>Chvíli si představoval</u> , jak ho přijdou dva důstojníci zatknout; <u>chvíli si hleděl nějak vymyslet</u>, co asi dělá podplukovník Vrzal a jak uvádí v pohyb celý ten veliký a skrytý aparát vojenské informační služby. <u>Představoval si</u> poplach u generálního štábu a sténal. (p. 54)

The language of this monologue contrasts sharply with that of Hampl's monologues in previous episodes. The associations in Hampl's mind are depicted in lyrically-charged and beautifully cultivated Czech. The use of syntactic parallelism may be observed (underlined portions of the above passage). The nouns <u>poplach</u> and <u>pohyb</u> create an illusion of motion and recall the speed motif of TM1. The poetic effect is intensified by the last predicate <u>sténal</u> connected by the conjunction <u>a</u>, which bears a strong intonational cadence and intensifies the elegant and melodic qualities of Czech. Repetitions of the long vowels [i:], [a:] and [e:] create the illusion of lyrical melody.

Parallel to the paradox of tenses goes the reverse of the traditional twentieth-century stylistic devices used for the depiction of mental activities before they have reached the level of orderly formulation. Whereas traditionally the

stream of consciousness technique with spontaneous oral speech devices as its instruments serves the depiction of unuttered speeches in interior monologues, in PART II (Conversation Episode (1)), the technique is employed in an exterior monologue (HM) to render his uttered disorganized ideas. His unuttered mental activity, on the other hand, is rendered by N1's orderly lyrics.

(5) <u>Conversation Episode</u>. This episode symbolizes the confirmation of Hampl's pseudo-plot, and consists of a dialogue as quoted monologues of Hampl and his wife.

The purpose of episodes (4) and (5) is to slow down the outer action and symbolize the transition to PART III, to intensify the suspense and to prepare the reader for the dramatic appearance of Pištora on the scene. By the end of PART II, Hampl's pseudo-plot is generated and confirmed. When PART III is signalled by N1's ringing the bell, Hampl emerges as totally brainwashed and so does the reader.

<div align="center">PART III</div>

PART III is organized into the following blocks of dialogues and monologues:

(1) N1's SOLO 2, within which is ordered Hampl's DIM
(short single monologue with N1's guidance, set

off by brackets).   N1's SOLO2 again symbolizes
identity, with all oppositions being cancelled.

(2) Hampl-Pištora dialogue block, symbolizing the
first collision of the two opposing organizing
principles.   Its further role is to characterize
Pistora as an inconspicuous agent and a narrator
to create suspense and comicality

(3) Hampl's DIM2, which provides a characterization
of Hampl and prolongs the suspense

(4) Hampl's TM2, which serves the same role as (3)
above

(5) N1's SOLO ALLEGORIC, within which is ordered the
monologue of the choir of interlocutors (short
single monologue with guidance, set off
typographically by a colon and quotation
marks).   N1's SOLO ALLEGORIC symbolizes the
transference and crossing of the two main
motifs, as well as provides Hampl's
characteristics

(6) Hampl-Pištora dialogue block, symbolizing
denouement

(1) N1's SOLO2.

> Vtom zařinčel zvonek. Plukovník vstal a narovnal
> se, aby přijal s vojenskou přímostí důstojníky,
> kteří ho přicházejí zatknout. (Kteřípak to asi
> budou? uvažoval roztržitě.) Ale místo důstojníků
> vešel zrzavý človíček s tvrďáskem v ruce a vycenil
> na plukovníka veverčí zuby. (p. 54)

Not only the external events, but also Hampl's interior

reactions and mental processes are expressed. The actual

appearance of Pištora on the scene is depicted through the

medium of Hampl; only what is accessible to his view is

recorded, but in N1's language (diminutives rather than

swear words) to render both Hampl's emotional involvement

and N1's attitude.

The effect of Pištora's entrance is that of an almost

miraculous descendance of a fairy-tale creature. The

previously blocked pragmatic motif has now suddenly come

into focus and is structurally recognizable in Pištora's

name. It is onomatopoetically parallel to (HFM): Ve dvě

ráno slyší žena, jak dole piští služka. piš - Pištora. This

is how the teeth are filtered through and the miracle is

generated. Both are intensified when Pištora opens his

mouth (in Episode (2) below) and says: "Tak už jsem tady"

(Well, I am here).

(2) <u>Hampl-Pištora Dialogue Block</u>. This block contains two episodes — a conversation episode and an action episode. The following monologues are mutually ordered within: (a) Pištora's monologue (PM), within which is ordered Pištora's flashback monologue (PFM1), in which he attempts to become a personal Ich-narrator, N3, but is blocked by: (b) HM IRONIC (c) Pištora's larder monologue (PM LARDER), in which he becomes a personal Ich-narrator N3, the HM IRONIC blocking being released.

The transition between (b) and (c) also symbolizes the transition between the conversation episode and the action episode. Pištora's monologues predominate in this block, especially PM LARDER which is characterized by its length. HM IRONIC contains both polite and rude expressions, which results in the irony, a parallel reference to the action of leading the agent Vrzal to the larder (p. 53) and one anacoluthon to indicate Hampl's hesitation as to what to tell Pištora.

Linguistically, PFM1 and PM LARDER are most interesting, with Pištora's unexpected idiom drawing attention to itself and sharply contrasting with all previous linguistic devices used, e.g. (PFM1):

> "Prosím....(N1)...tady to je náš rajón. Ona ta vaše služka říkala ráno u pekaře, že vám vykradli špajz, a tak já povídám, <u>pane komisaři, já si tam zaskočím, že jo</u>." (p. 54)

The direct quotation of Pištora, as underlined above, is not
set of typographically, and já povídám is used in contrast
to N1's literal pravil, řekl. A shift to the historical
present tense is also of interest.

In contrast to Hampl's flexible tense system and
limited noun variety, N3's system is reversed. His nouns
are varied, whereas his verbals are limited to mostly
"to go" (e.g., ...jde na okna, nechodí na špajzy...jde skrz
záchod, etc.) In PART V of the text, these change to "to be
" and "to have".

The role of N1 in this block is:

(a) intensification of the anaphora of HM IRONIC,
    which results in a semantic, syntactic and
    lexical contrast between HM IRONIC and Pištora's
    monologues (N1: ...vyštěkl plukovník...zářil pan
    Pištora...zavrčel odmítavě plukovník...zazářil
    pan Pištora...etc.), of Pištora's pre-requisite
    (the teeth) by way of parallelism in the form of
    framing the dialogue block.

(b) levelling of the contrast within HM IRONIC, to
    symbolize the sarcasm

(c) action of leading Pištora to the larder

The juxtaposition of the linguistic systems of P, H and N1 and the varied intensification of N1, the ordering of the monologues and the contrasting quantity of monologues produces a multitude of contrasts and parallels (polite-polite, polite-rude, colloquial-literal, successive/simultaneous-successive, etc.) This results in an extreme tension within the entire block. The tensions created are so great that the entire structure has the potential of bursting, which creates suspense on the one hand, but an outburst of some sort as a possible emotional or intellectual reaction on the part of the reader is not excluded. The sense of absurdity as a result of the opposition ambiguation-disambiguation is presented as a contradiction between focus, which is on Pištora and his idiosyncracies, and the partially blocked topic (the speculative motif). The focusing results in topicalization of the pragmatic motif only with the cessation of PM LARDER, but the new topic is negatively commented on in (3).

(3) Hampl's DIM2 and (4) TM2. Hampl's DIM2, as well as his TM2, are employed at this strategic point to prolong the suspense and block the pragmatic motif by virtue of their length in contrast to the little information they carry. TM2 is especially distinguished by its length. At the same time, linguistic devices parallel to those of HMs of PART II (anacoluthons and aposiopeses) are employed to further

characterize Hampl. The transition between DIM2 and TM2 is conducted by N1 and is characterized by its melodic qualities, brought about by lexical and phonetic parallelism as an assonance.

Plukovník neodalal tomu pokušení...po půlhodinovém zuření dostal konečně spojení (p. 56)

Poetical devices can also be detected in TM2 proper as rhythmical repetitions of lexical items: Já vím (4x), ale (4x) and ano (many times), symbolizing the nature of Hampl's attitude towards Vrzal.

(5) N1's SOLO ALLEGORIC. N1's SOLO ALLEGORIC is a solo monologue, but the orchestra is led by a skilled conductor. It represents another concentrated meeting-place of all three aspects of the strategy which are symbolized in it. Hampl is characterized as his inner world, the two main viewpoints are compared and contrasted by way of their allegoric merging, cross-over and emergence, and the overview is present as an aesthetic balance. All the previously blocked motifs are released to symbolize the process of Hampl's gradual submerging into sleep and his gradual emergence from it. The suspense is thus prolonged in a most amusing way:

Plukovníku Hamplovi se poněkud ulevilo po tomto
štědrém rozhodnutí; měl dojem, že teď aspoň má sám
nějaký podíl na stíhání toho zatraceného zlodějského
špióna. Lehl si na sofa, protože byl unaven tím
rozčilováním, a maloval si, jak sto, dvě stě, tři
sta mužů (všichni byli zrzaví a cenili veverčí zuby
jako pan Pištora) prohlížejí vlaky, zastavují auta
letící k hranicím, čekají na svou kořist za rohem
ulice a náhle vykročí se slovy: "Ve jménu zákona,
pojďte se mnou a držte hubu." Pak se mu zdálo, že
skládá zkoušku z balistiky na vojenské akademii, i
hekal těžce a probudil se zpocen. Někdo zvonil.

Plukovník Hampl vyskočil a pokoušel se srovnat
své myšlenky. Ve dveřích se zjevily veverčí zuby
pana Pištory . "Tak už jsem tady," řekly veverčí
zuby . "Tak prosím, byl to on." (p. 56)

The piece of Hampl's own colloquial vulgar language

identifies the spy with the thief, and Pištora's tautologies

are recalled and intensified by a gradated hyperbole: sto,

dvě stě, tři sta mužů. Action verbs in asyndetically

coordinated predicates follow in fast rhythmical sequence to

concentrate the motif of speed. The scene is vague and

mysterious on the one hand, and intense and dramatic on the

other. Then the increasing number of Pištora-style

interlocutors utter: ...pojďte mnou a držte hubu in Hampl's

own vulgar idiom. The ballistics exam is nothing more than

a symbol of the curve of the rising suspense which has now

reached its culmination point. All this geometry of N1's

voice is mediated through lending Hampl the painting

instruments: a maloval si. The poetic conjunction i used at

the end of the first paragraph recalls its use in old Slavic

texts and is contrary to modern prosaic usage.

The previous allegory is carried over the sound of the door bell and another parallel is drawn accross it by a hyperbolic metaphor: <u>ve dveřích se zjevily veverčí zuby pana Pištory</u> - a most effective device for this strategic point signalling the revelation of the truth. With Pištora's anaphoric <u>tak už jsem tady</u> and the subsequent personification <u>řekly veverčí zuby</u> a double crossing of the parallels is accomplished and the two leading motifs emerge in sharp focus in (6).

(6) <u>Hampl-Pištora Dialogue Block</u>. This dialogue block symbolizes denouement. It consists of Hampl's monologue (HM) and Pištora's monologue (PM) with PFM2 ordered within the latter. PFM2 includes direct quotation of Andrlík and the unanswered question of truth. Pištora's monologue predominates, and under N1's guidance the scaling of the denouement is accomplished by a gradual release of HM blocking PM. The denouement created in this block is the most important strategic point concerning objective resolution of the plot, but after PART IV, which is the main external action block of the story, there is more opportunity to concentrate on the characteristics of Pištora in PART V, which is manifested by the latter's resuming the role of N3.

PART IV

This part is described as the mutual rejoicing and a brief identity of viewpoints. Parallel to expectations, it is distinguished by a scarcity of dialogue. The block is organized in the following manner:

(1) HM to P — intensifying the identity of P and the paper

(2) HM to wife and a brief PM within (symbolizing the pre-requisite)

(3) dialogue between H and P, distinguished by HM's anacoluthons and PM's modesty

(4) PM to wife (telling her of the location of the can)

(5) HM to P as a part of a dialogue between Pištora and Hampl representing the transition to PART V

N1 intensifies, and repetitions of labials carry the poetic and phonetic aspects, symbolizing the identity of viewpoints.

PART V

This part consists of a conversation block (as a dialogue between Pištora and Hampl) and its purpose is to develop Pištora's linguistic idiosyncracies as well as to further compare and contrast viewpoints. N1's superordinate block is limited in this part to very brief guiding passages identifying Pištora's politeness. N3's roles as both the poetic and colloquial subject increase, Hampl's monologue is a continuation of (3) in PART IV, and is carried over after N3 has finished with his narration. HM is very short. Throughout the narration, the emotional relation of N3 to <u>his</u> subject is expressed by emphasizing nominals, e.g.,

A kasaře, ty máme z celé republiky. (p. 57)

The noun, included in the set, is first anteposed, and subsequently pronominalized in the main clause. N3's metonymic sentence is obviously based on a similar process.

N3 also has the role of giving information about finding Andrlík and the paper, contrasting to that during the denouement. This is realized as PFM3, including a direct quotation of Andrlík and a tautological quotation of Pištora (p.58). A typographical differentiation of A from P is present in the use of <u>dyt'</u> and <u>sem</u> rather than the

written form of the latter, i.e. <u>vždyt'</u> and <u>jsem</u> in
Pištora's own monologues throughout the text. The past
action described by N3, however, is not as vivid as that
depicted by N2 in HFM. This is due to N3's nominal
expression and hypotaxis, and a more relaxed rhythm.

PARTS VI AND VII

PART VI is another external action block of the story.
It consists of a dialogue between Pištora and Hampl as two
quoted monologues of P and one HM ordered within, with N1's
guidance. The dialogue symbolizes Pištora's departure,
interrupted by Hampl's giving him money and a final exchange
of viewpoints. The monologues of both actants are identical
in their elliptical structure (HM: five anacoluthons in one
sentence), but contrast in their semantics. Pištora's last
single monologue, as well as his last monologue of the text,
ends in an unfinished sentence.

PART VII consists of Hampl's concluding monologue
directed to his wife and guided by N1. The tension created
in the previous part is somewhat mitigated to symbolize
demobilization of the contrary parallels at war and the
cessation of use of devices:

> "Dal jsem mu totiž padesát korun," řekl pan plukovník
> Hampl své ženě blahovolně, "Dvacet korun by pro
> takového tulipána stačilo, ale –" Pan plukovník mávl
> velkomyslně rukou. "jen když se ten zatracený spis
> našel." (p. 58)

e. Conclusion

From the analysis, it is evident that the poetical devices, whether in N1's monologue or in the monologues of the actants, are used in those contexts where identity or agreement of viewpoints is being symbolized. They are also used in N1's SOLO monologues to provide an aesthetic balance, to depict Hampl's inner world as a part of his characteristics, and to prolong the suspense in PARTS II and III. Imagery is used to symbolize the merging of all three views in N1's SOLO ALLEGORIC, as well as to express Pištora's emotional attitude toward his subject. It may therefore be said that the poetic principle is indeed the governing principle in this text.

Poetic devices such as rhythm and intonation are more frequent in Pištora's monologues than in Hampl's. It is difficult to view Hampl's cursing as either poetic or colloquial. Since it serves both the characterization and the identity and non-identity of viewpoints and at the same time is a mystery-producing device, it should perhaps be viewed separately and the chains of swear words considered as a specific linguistic phenomenon carrying rhythmical and intonational load.

Throughout the text of Ukradený spis 139/VII, Odd. C, Hampl's monologue predominates (about 40 percent), closely followed by N1's monologue (30 percent) and Pištora's

monologue (20 percent). Vrzal's monologue constitutes a mere 6 percent. Dialogue predominates over monologue (about 80 and 20 percent, respectively). The monologues are constituted by TM1 and TM2, Hampl's DIM2 (DIM1 is negligible in length), Hampl's concluding monologue and by N1's monologue throughout the text, with N1's three SOLO monologues representing separate units. TM2 and N1 SOLO ALLEGORIC constitute about half of all the monologues.

Although Hampl's monologue is the lengthiest, most of the semantic load (emotional and intellectual is carried by N1. This is because of N1's solo passages and the highly condensed expression of his superordinate monologue, with action being constantly intensified by adverbs, expressive verbs and gerunds, and with N1's emotional attitude rendered as condensed nominals/diminutives. N1's control is most prominent in PART II. In PART V, however, N1's guidance is diminished, and control of narration is taken over by Pištora as N3. Pištora's monologue is lesser in its degree of condensation in comparison with N1's monologue, and Hampl's monologue is last on the scale.

N1 is clearly the main epical and lyrical carrier. Hampl, as the "main character in action", can only compete in PART II (giving the pre-history). Most of Hampl's action is internal, and as such, to a large extent has been subsumed by N1.

Poetical and colloquial language devices may be scaled
in the following manner (the scale is relative degree of
occurrence in the main actant's monologues):

POETIC LANGUAGE   COLLOQUIAL LANGUAGE

1. N1   1. Pištora

2. Pištora   2. Hampl

3. Hampl   3. N1

The spontaneous oral speech devices employed in Hampl's
monologues include colloquial deletions, but his basic
grammatical system tends towards literal Czech with vulgar
lexical items (especially <u>pitomý</u> is used excessively).
Apart from its most characteristic feature, the devices
employed in Pištora's monologue comprise morphological
endings typical of Common Czech. N1's colloquial devices
are limited to a mere two expressions: <u>seděl jako hromádka</u>
<u>neštěstí</u> and <u>říkala mu už podvacáté jeho paní</u>. The first
expression is an old folk idiom.

Finally, aspects of colloquial and poetic language
structures as observed in <u>Ukradený spis 139/VII, Odd. C</u> may
be related to the creative individuality of Karel Čapek.

In this chapter Čapek's ordering principle was termed "contrary parallelism". This ordering principle is seen as having its origin in the contradiction between two aspects of Čapek's philosophical outlook: his relativism on the one hand (duality) and his idealistic world vision (identity) on the other. In their article "Man Against the Absolute: The Art of Karel Čapek", Haman and Trensky[15] appear to oversimplify when they allege that contrast is the basic structural feature of all Čapek's works, and that it leads toward schematization and dramatization of his works. According to Miko,[16] the creation of contrast in the narrative structure of a literary text is the main source of its aesthetic effect. The creation of aesthetic contrast in Ukradený spis 139/VII, Odd. C is related to the notion of contrary parallelism, as well as to the duality and identity aspects of Čapek's philosophy.

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[15] Haman and Trensky 1967, p. 172.
[16] Miko 1973, p. 55.

Aesthetic contrast in <u>Ukradený spis 139/VII, Odd. C</u> is observed as a contrast of the colloquial language structures of its two main actants. The differences between their language structures are further contrasted to N1's superordinate monologue block which contains exaggerated intensifiers, creating the illusion of a dramatic action. This dramatic tone is preserved throughout the narration, but it changes whenever N1M superordination is cancelled, and whenever N1, Pištora and Hampl monologues are contrasted to the lyrical and romantic tones of N1's solo monologues.

The construction of blocks of monologues and dialogues is carried out by building the "boxes" in both a contrasting and a parallel fashion. PART II of the story consists of episodes which include monologue and dialogue blocks, one of which is an illusory dialogue (i.e., single monologues), to symbolize duality of action. PART III consists of blocks which include episodes, and PART IV is an illusory dialogue to symbolize duality of characters. Identity is elevated throughout in N1's solo blocks.

Haman and Trensky refer to the above manner of characterization, as well as to the manner of Čapek's narrative structure ordering as a "montage", proclaiming it Čapek's basic compositional method, and quoting the statement of the "Poet" from Čapek's <u>Povětroň</u> :

"I will tell you this: a story has to fall to pieces
if you are to know of what it is composed..."[17]

The effect of this montage as seen in <u>Ukradený spis 139/VII,
Odd. C</u>, however, reveals nothing of the intentional
construction, well thought-out planning, calculation and
design. The overall impression is that of a motion picture
produced by a most sophisticated cinematographic technique:
actions, events and images are recorded in fast sequence,
with time and space relations being left vague and to the
reader's imagination. Čapek, as the sensitive cameraman,
has mastered the art of double-exposure and double-
focussing. In the history of modern Czech cinematography,
such an impression of contrasting images is to be obtained,
in the opinion of this writer, only in Vojtěch Jasný's film
<u>Až přijde kocour</u> (1963)[18] In post-war Czech literature a
similar kind of recording technique is used by Bohumil
Hrabal and Milan Kundera who both employ colloquial language
for the same purposes.

    The question posed by Haman and Trensky[19] as to what is
the dominant feature of Čapek's language, whether it is of
epic, lyrical or dramatic character, has to be considered
for each of Čapek's works separately, the variables of genre
and strategy being of paramount importance. In the case of

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[17]Haman and Trensky 1967, p. 174.
[18]The English title of the film is "That Cat".
[19]Haman and Trensky 1967, p. 170.

<u>Ukradený spis 139/VII, Odd. C</u>, at any rate, these three features are not isolatable as distinct elements of style. All three must be considered jointly and are totally dependent on the ordering and function of the narrative structure. What little epical character exists in <u>Ukradený spis 139/VII, Odd. C</u> may be seen as the blocked objective perspective, which has been replaced by lyrical and romantic solos, absurd monologues and dialogues (under N1's intensified and dramatized guidance), and confused narrations of the comical characters of Hampl and Pištora.

CHAPTER 5

CONCLUSION

In Čapek's <u>Povídky z jedné a z druhé kapsy</u>, everyday

miracles exist side by side with ordinary life wherein human

hopes and sufferings are miniaturized and made comical.

This is made possible by Čapek's humorous narration

illuminated by his imagination and inner vision as

reflections of his ideological and aesthetic aims.

The relativity of truth is contained in <u>Ukradený spis</u>

<u>139/VII, Odd. C</u> if one wants to look for it, but it is

ultimately rendered unimportant by being transformed into a

poetic ideal of goodness and sympathy by means of Čapek's

creative design based on deliberate ambiguity. It is at

those points where Čapek abandons the search for the truth
and where all contradictions of his world outlook are made
to disappear that both colloquial and poetic language
interact and create a new linguistic quality of "style for
style's sake".

Relaxed logical coherence of spoken language is the
basis for the structure of Čapek's motifs as observed
throughout Ukradený spis 139/VII, Odd. C. Their sequencing
is accomplished by virtue of "poetic comparisons" as a
certain type of simili, i.e., "...the subject is...the
subject is like... the subject becomes..."[1] While creating
ambiguity and paradox on the one hand, this type of
sequencing conditions Čapek's imagery, as well as the
miracle of the personified can turning up at the Police
Commissariat. Colloquial language grammar has likewise
become the vehicle for creating an ideal poetic sound and
has caused the "poetic principle" to have become the
governing principle of Čapek's style. The similes result in
the allegory of N1's SOLO ALLEGORIC, wherein the
thief/spy/agent and the military police are equated and
mutually assimilated to acquire both ambiguous, abstract and
concrete character, which creates the tensions and the sense
of a romantic melodrama.

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[1]See also Haman and Trensky 1967, p. 171.

Another type of "colloquial poeticalness", as
constituted as an interaction of the poetical and colloquial
aspects, is to be traced in Pištora's narration, and is
based on the grammatical pattern: (multiple subject (object,
place, instrument)). Pištora's colloquial language mode
becomes the basis for his comparisons: it is poeticalized.

It is interesting to note that this type of colloquial
poeticalness is much more frequently employed in Povídky z
druhé kapsy. Pištora's use of lexical enumerations can be
paralleled to this feature found in many passages of Povídky
z druhé kapsy, and can be typified by the following example
from Historie dirigenta Kaliny:

"Ale v Liverpoolu je vám řeka, já nevím, jak se
jmenuje, ale je taková žlutá a strašná; a ta řeka
vám hučí a duní, řve a bučí a řinčí, rachotí a
troubí samými loděmi, remorkéry, pakeboty, sklady,
loděnicemi a jeřáby; víte, já mám nesmírně rád
lodi..."[2]

It appears that when experimenting with the phonetics
of the synonymic multiple sentential members, Čapek at the
same time expriments with the relation character-action. In
Povídky z druhé kapsy, the opposition character-action tends
to be solved in favour of the lyrical subject, even more
frequently than in Povídky z jedné kapsy. It likewise

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[2]Čapek 1973, p. 206.

appears that Čapek was testing his own creative potential as a "colloquial poet". His view on the mission of a writer as a linguistic creator is observed in the following quote from Čapek himself:[3]

> Language is the very soul and culture of a nation.
> Its sonority and its melody testify to the poetic
> pleasures of the race; its composition and purity
> reveal the mysterious laws of thought; its accuracy
> and logic supply the measure for the intellectual
> gifts of the nation...To be a writer means, above
> all, I think, having a great linguistic mission: it
> is a task to maintain the national language and to
> create within it melodic and rhythmic values, values
> of objective accuracy, of purity, form and
> context...The writer works with the soul of a nation
> which speaks and sings, out of practical usage he
> creates a spiritual and cultural value, every new
> verbal turn, every further degree of linguistic
> content and exactitude heightens the content and
> lucidity of the national mind. I do not know of a
> good writer who would not be a linguistic creator:
> there is no good literature without perfect
> language.

Colloquial and poetic language modes are two of the stylistic media which Čapek used to create his literary works. They are an integral part of his style; only because he knew Czech so well was he able to utilize their advantages to evoke the sense of drama, epic and lyrics within a fictional mini-world of one absurd detective story.

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[3] "In Praise of the Czech Language", in Čapek 1941, pp. 255-257.

The stylistic analysis of <u>Ukradený spis 139/VII, Odd. C</u> carried out in this thesis is based on subjective and thus rather qualitative assessments of the frequency of occurrence and relative salience of the various linguistic devices which Čapek employed during the creation of this story. To obtain quantitative estimates of the frequencies of these and other stylistic devices, statistical methods could be used on a larger corpus of texts which would include all of the stories from <u>Povídky z jedné kapsy</u> and <u>Povídky z druhé kapsy</u>. These data could then serve as objective evidence to support conclusions concerning the generality of Čapek's style throughout his stories, as well as to provide an objective assessment of his style in any single story.

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